# خرس دزد افگن

## DRAMATIS PESONÆ.

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*Bayram*, a brave youngman.

*Parizad*, daughter of the brother of Qurban Mashhadi.

*Namaz Beg* and

*Zuleikha*, his wife.

*Tarvardi*, son of Qurban Mashhadi.

*Wali*, son of Khatun.

*Aruj*, son of Nasib.

*Fuchs the Austrian*, keeper of animals.

*Diwan Begi*, Agent of Police.

*Kamaloff*, interpreter.

*Najaf*, and Turcomans and headmen.

*Matthew Cossack*, with some other Cossacks.

*Karim*, policeman.

*Suna*, Parizad's mother-in-law.

*Qurban Mashhadi*, father of Tarvardi.

# افراد اهل مجالس

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بایرام — جوان رشیدی *

پریزاده — دختر برادر مشهدی قربان *

نماز بیگ — و زلیخا زن او *

قاروردی — پسر مشهدی قربان *

ولی — پسر خاتون *

اروج — پسر نصیب *

قرق نمسه — حافظ جانوران *

دیوان بیگی — . . . *

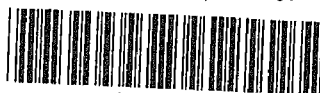
کمالوف — مترجم *

نجف — و سایر تراکمه ها و کدخدا *

ماطوی قزق — با چند قزاقهای دیگر *

کریم — یسارل *

مونا — مادر شوهر پریزاده *

مشهدی قربان — پدر قاوردی *

# THE BEAR THAT KNOCKED DOWN THE ROBBER.

## FIRST ACT.

*Takes place in a valley. (Parizad sitting on a stone beneath a large oak-tree. Bayram, having equipped and armed himself stands alert and active before her with his eyes fixed on her).*

*Bayram.* Thank God! At last I have been able to see thee under this oak-tree, so that seeing thee once again, I may relieve my heart's pain. Why dost thou look behind thee?

*Parizad.* O mercy! I am afraid.

*Bayram.* Fear not!* I will not delay thee for long. Now speak that† I may see whether thou wilt go to Tarvardi's house? Wilt thou be the wife of this Tajik? And afterwards, wilt thou boast among the girls that thou too hast got a husband?

*Parizad.* What can I do? What is in my power? My father is dead, I and my mother are left alone, and my uncle has authority over both

*A common negative form in modern Persian in place of ma, tars
†"Say that I may see," or "tell," a common expression in modern Persian.

# حکایت خرس دزد افگن

## مجلس اول

واقع میشود میان دره * در زیر درخت بلوط بزرگی پریزاده برسنگی نشسته . بایرام اسباب و یراق در بر کرده چست و چابک پیش روی او ایستاده - چشم بوی دوخته است *

بایرام — الحمد لله ! آخر میسرم شد که در زیر این درخت بلوط ترا به بینم - دیداری تازه کرده درد دل بکنم پشت سرت چرا نگاه میکنی ؟

پریزاد — ای امان ! میترسم !

بایرام — نترس زیاد معطلت نمیکنم - حالا بگو به بینم تو بخانهٔ تاوردی خواهی رفت ؟ زن این تاجیک خواهی شد ؟ و بعد میان دختران فخریه خواهی کرد که گویا تو هم شوهر داری ؟

پریزاد — چکنم ؟ از دستم چه برمیآید پدرم مرده - منم و مادرم و اختیار هر دو در دست عموم است - برادر ندارم .

of us. I have no brother; I have no help; and my uncle will never give me to another lest the flocks and horses that my father left should fall into other hands.

*Bayram.* So it appears thy uncle does not want thee: he wants thy flocks and horses; and for the sake of these he wants to give thee to that stupid imbecile son of his own, who in all his life has never hunted a sparrow or stolen a lamb.

*Parizad.* What can I do? Perhaps it is written on my forehead that I must become the wife of a Tajik. Who can change the destiny?

*Bayram.* What dost thou wish? If thou wilt throw thyself into this tank and be suffocated would it not be better than to be the wife of a Tajik?

*Parizad.* Certainly! To die is a hundred times better than to be the wife of Tarvardi. But I am afraid of thee. If thou give me leave, I will not with this grief remain one day alive.

*Bayram.* God forbid! I spoke carelessly. After thee, why should I live on the face of the earth? I will never consent to thy death, and I cannot see* thee Tarvardi's wife. I will to-morrow put a bullet into Tarvardi's side,† and after that come what may on my head.

* "I am not able that I should see." The use of the present subjunctive with tavanistan and Bayistan, in place of the 3rd person of the past tense indicative is almost universal in modern Persian.

† Prepositions are frequently omitted, as in this case.

کومکی ندارم و عموم هرگز نخواهد که مرا بدیگری بدهد - گله و ایلخی که از پدرم مانده بدست غیر بیفتد *

بایرام — پس معلوم میشود عموت ترا نمیخواهد گله و ایلخی را میخواهد و بخاطر آنها میخواهد ترا بآن پسر خل دمنک خود بدهد که در عمر خود هرگز کنجشکی شکار نکرده و برهٔ نه دزدیده است *

پریزاد — چکنم! شاید در پیشانئ من همچو نوشته شده است که باید زن تاجیکی شوم - سرنوشت را که میتوان تغیر داد ؟

بایرام — چه مرضی است! اگر خودت را باین استانغ انداخته خفه بکنی - بهتر از زن تاجیک شدن هم نیست ؟

پریزاد — البته مردن صد مراتب بهتر از زن تاوردی شدن است - اما از تو میترسم - اگر رخصت بدهی یکروز با این درد خود را زنده نمیگذارم *

بایرام — خدا نکند! حرف همچو آمد گفتم - بعد از تو من برای چه در روی دنیا زندگانی میکنم ؟ بمرگ تو هرگز راضی نمیشوم و ترا زن تاوردی هم نمیتوانم به بینم - همین فردا گلولهٔ پهلوی تاوردی میزنم بعد بسر من هرچه باید بیآید - بیآید *

*Parizad* In that case, shoot me with a bullet and kill me too. After thee, why should I remain alive on earth any longer?

*Bayram.* Why shouldst thou not live any longer? Thou shalt live. At least, if thou makest the son of a valiant man thy husband, thou wilt, without doubt, not have to hear the taunts of all thy friends.

*Parizad.* Mercy, O Bayram! For God's sake do not make my heart bleed! My own grief is enough for me. If the son of a valiant man is destined to me, I would become thy wife (lot).

*Bayram.* If thou wishest to become my wife (lot,) it is in thy own hand.

*Parizad.* How is it in my own hand?

*Bayram.* In this way, that if thou allow me I will carry thee off: I will elope.

*Parizad.* Where?

*Bayram.* To Qarabagh, Erivan—any distant place!

*Parizad,* (*reflecting a little*). No! My mother will not consent: I am the sole light of her eyes. If thou carry me far away, her days will be darkened.

*Bayram.* Come, then, I will carry thee off to our own camp.

*Parizad.* This is an impracticable idea.* My uncle is a powerful and wealthy man, and in this neighbourhood will never leave me in thy

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* Keh is a common expletive in such sentences

پریزاد — پس در اینصورت گلوله هم بمن بزن مرا هم بکش !
بعد از تو من چرا باید دیگر در دنیا زنده بمانم ؟

بایرام — تو چرا باید زنده نمانی ؟ تو زنده میمانی - اقلاً به پسر بزن بهادر شوهر میکنی که لا محاله طعنهٔ امثال خودت را نشنوی !

پریزاد — امان ای بایرام ! برای خدا دلم را خون مکن ! درد خودم برای خودم بس است - اگر پسر بزن بهادری قسمت من میبود نصیب تو میشدم *

بایرام — اگر بخواهی نصیب من بشوی دست خودت است *

پریزاد — چه طور دست خودم است ؟

بایرام — همین طور که بمن اذن بده ترا بردارم - فرار کنم *

پریزاد — کجا ؟

بایرام — قرا باغ - ایروان - سایر جاهای دور *

پریزاد — (کم فکر کرده) خیر مادرم راضی نمیشود - چشمش همین بمن روشن است - مرا دور بری - روزگار مادرم سیاه میشود *

بایرام — پس بیاء بدرست آن سر محال خودمان *

پریزاد — این خیال که بیمعنی است - عموم مردیست پرزور دولتمند درین نزدیکیها هرگز مرا دست تو نمیگذارد -

hand. He will raise a thousand difficulties. He will throw thee in trouble, and prove thee out a criminal. He will drag thee into the court. I don't know what else he may do.

*Bayram.* Then what is to be done? Thou wilt go and become Tarvardi's wife. I shall have to stand aside and look on!

*Parizad.* Then what shall I do? Set a plan before my feet and I will follow it.

*Bayram.* Very well! If I, by some device can make Tarvardi get out of the way that thou mayest be free, dost thou consent?

*Parizad.* On condition that there is no proposal of killing Tarvardi.

*Bairam.* Good! There shall be no killing. The plan shall be this that Tarvardi shall leave this place and go to a distant one.

*Parizad.* Good! To this I agree.

*Bayram.* Then go quickly, and send for Zuleikha wife of Namaz, to come here. I would like to speak to her.

*Parizad.* I will send her at once. *(Is about to go.)*

*Bayram.* *(takes her hand).* Stay! Let me speak.

*Parizad.* What sayest thou?

*Bayram.* O tyrant! My heart is aflame with love. Thou art going and leavest me in this very sad plight of mine.

صدر هزار قیل و قال میکند - ترا بشارت میاندازد - مقصرت میکند - دست دیوانشام میدهد - نمیدانم دیگر چه میکند*

بایرام--- پس چه باید کرد ؟ تو بروی زن تاوردی بشوی - من هم از کنار نگاه کنم !

پریزاد--- پس چه کنم؟ راهی پیش پایم بگذار آنطور بکنم *

بایرام--- بسیار خوب ! اگر من تدبیری بکنم که تاوردی از میدان در برود تو آزاد بشوی بان راضی هستی ؟

پریزاد--- بشرطی پای کشتن تاوردی در میان نباشد *

بایرام--- خوب ! کشتن نباشد - طوری بشود که تاوردی از اینجا برود - جاے دوری بیفتد *

پریزاد--- خوب ! باین راضی ام *

بایرام--- پس برو زود - زلیخا زن نماز را بفرست بیاید اینجا با او حرف بزنم *

پریزاد--- الان میفرستم (میخواهد برود) *

بایرام--- (دست او را گرفته) وایست حرف میزنم *

پریزاد--- چه میگوئی ؟

بایرام--- اے ظالم ! دلم آتش گرفته میسوزد ، مرا بهمین حالت میگذاری میروی !

*Parizad.* What shall I do?

*Bayram.* For once throw water on my heart's fire, and go.

*Parizad.* That water flows before thee in the river. Drink as thy heart may desire.

*Bayram.* Is the burning of my heart to be extinguished by water?

*Parizad.* Then by what will it be extinguished?

*Bayram.* By a pair of kisses.

*Parizad.* By God! That is enough for thee. Don't be silly! Let me go; they must be soon coming upon me.

*Bayram.* (*putting his arms round her neck, and snatching a couple of kisses, lets her off saying as she goes*). Send off Zuleikha quickly, I am waiting for her here. (*alone*). Ah, Tarvardi, Tarvardi! Thou thinkest that I will give up Parizad that thou mayest carry her off. This boy is a strange fool! He does not think, "What merit have I that I should enter the field against Bayram? I can not shoot an arrow like him; I cannot hunt. I cannot distribute the barley between two horses I have not committed a robbery; I am not known for bravery; I have never in my life stolen a horse; I have not carried off a bullock. At night, through fear, I cannot put my head out of the tent. With such a heart how can I hope to look at the mistress of one like Bayram?" By God! If Parizad had given me leave, I would not have let him live a day.

پریزاد—چه کنم ؟

بایرام—بارے بآتش دل من آبی بزن - برو *

پریزاد—آن آب است پیش روت - توی رودخانه میرود - هرچه دلت میخواهد بخور *

بایرام—سوزش دل من بآب خاموش میشود ؟

پریزاد—پس با چه چیز خاموش میشود ؟

بایرام—با یک جفت بوسه *

پریزاد—آن ترا بخدا بس است * شوخیت نگیرد ! بگذار بروم الان پئے من مے آیند *

بایرام—(دست بگردنش انداخته دو تا بوسه گرفته ول میکند - پشت سرش) زلیخا را زود تر روانه کن اینجا منتظرم *

بایرام—(تنها) آخ ! تاوردی ! همچو گمان میکنی پریزاده را خواهم گذاشت که تو ببری ! این پسره عجب احمق است فکر نمیکند هنر من چیست که بمیدان بایرام میروم نه مثل او تیر اندازم نه شکار مے توانم زد - جوسے دو تا اسب را قسمت نمیتوانم بکنم - دزدی نکرده ببهادری معروف نشده - در عمر خود اسپی ندزدیده ام گاوی نبرده ام - شب را از ترس سرم را از چیستا بیرون نمیتوانم در بیآرم - با این دل چه گونه چشم داشت بمعشوقهٔ مثل بایرام کسے داشته باشم ! "والله- اگر پریزاد انام میداد یکروز او را زنده نمیگذاشتم !

*Zuleikha (speaking at this point from behind him)* Salam, Bayram! With whom art thou talking?

*Bayram (turning round).* Ah, Zuleikha! Is it thou? With whom should I have words to speak? I was talking at Tarvardi.

*Zuleikha.* What has Tarvardi done to you?

*Bayram.* What more wouldst thou have him do? He has made my day dark, he has cut off my patience and ease of mind. I have no rest by day, nor sleep at night. Little remains to make me go mad, like Majnum to turn my head towards the hill and the desert; like the Salamander to take to fire and burn.

*Zuleikha.* Why? What has happened?

*Bayram.* What wouldst thou have happen? This idiotic Tajik wishes to marry Parizad. By God!* Speak the truth, Zuleikha! Would it ever be right that a girl like Parizad should go to such a Tajik?

*Zuleikha.* Who says Parizad is to go to Tarvardi. I know Parizad's thoughts better. If they kill her she will have no husband but thee. Tarvardi in her eyes is not worth a gnat.

*Bayram.* What good is it that Tarvardi in her sight is not worth a gnat? But Tarvardi covets Parizad as a gnat covets sweets. To-day or to-morrow Qurban Mashhadi, his father, will give her in marriage to him.

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1, "I adjure thee by God!" a common form of oath.

زلیخا—(در اینحال از پشت سر او) سلام! بایرام با که حرف میزنی؟

بایرام— (پشت سر بر گشته) آه زلیخا توئی! با که حرف دارم بزنم؟ پشت سر تاروردی حرف میزدم *

زلیخا—تاروردی بشما چه کرده است؟

بایرام—دیگر چه میخواستی بکند؟ روزم را سیاه کرده صبر و قرارم را بریده - نه روز آرام دارم و نه شب خوابم کم مانده است دیوانه بشوم مثل مجنون سر بکوه و بیابان نهم - مانند سمندر آتش بگیرم بسوزم *

زلیخا—چرا؟ چه شده است؟

بایرام—چه میخواهی بشود؟ این تاجیک بی شعور میخواهد شوهر پریزاده بشود - ترا بخدا! زلیخا راستش را بگو دختری مثل پریزاده هرگز رواست به همچنین تاجیکی برود؟

زلیخا—که میگوید پریزاد بتاروردی میرود؟ خیال پریزاد را من بهتر میدانم اگر بکشندش غیر از تو بکسی شوهر نمی کند - تاروردی بچشم او بقدر پشهٔ نمیآید *

بایرام—از این چه حاصل که تاروردی بقدر پشهٔ بنظر او نمیآید - اما مثل این که پشه بشرینی حریص میشود تاروردی بپریزاد حریص است - امروز و فرداست پدرش مشهدی قربان - عقد کرده باو خواهد داد *

*Zuleikha.* If the girl does not desire it, how can they give him to her as a husband?

*Bayram.* By God, Zuleikha; What art thou saying? What else can a girl* like her do? Who attends to her wish? At first she will utter a few Ahs! and Ohs! Then helplessly she will surrender herself to her lot, and I shall be left with sighs and lamentation and grief and pain.

*Zuleikha.* Then what art thou meditating?

*Bayram.* I am now thinking that I will provide a remedy for my self: I will remove Tarvardi out of the field.

*Zuleikha.* That means that thou wilt kill him.

*Bayram.* No! Parizad will not agree to this proposal. I, too, do not think it would be the right thing. What profit would there be in killing him? I should myself become a fugitive murderer, and Parizad, too, would escape my hand.

*Zuleikha.* Thou sayest right. Then in what way wilt thou get Tarvardi out of the field?

*Bayram.* Listen! See how I will get him† out of the field. He often comes to your house. He is a chum of your husband Namaz. If you and your husband will join with me, and give a shape to the affair, I will give your husband a Kurd horse, and present you with a lately-calved cow.

*Zuleikha.* Really a cow?

1. "A child girl by her what can be accomplished?"
2. Ash in place of urs ' him."

زلیخا — دختر میل نداشته باشد چه طور میتوانند شوهرش بدهند ؟

بایرام — ایه - زلیخا ترا بخدا ! تو چه حرفیست میزنی ؟ بچهٔ دختر ازش چه برمیآید ؟ بخواهش او که نگاه میکند ؟ از اول کمی آخ و اوخ مینماید - بعد ناچار شده تن بقضا میدهد - من ہے مانم بآه و نال و درد و غم *

زلیخا — پس فکرت چه چیز است ؟

بایرام — فکرم اینست که از حالا چارهٔ سر خود را بکنم - تاروردی را از میدان بردارم *

زلیخا — یعنی بکشیش ؟

بایرام — نه ! پریزاد بایسن معنی راضی نمیشود - خود هم صلاح نمی بینم - از کشتن او چه حاصل ؟ هم خودم خونی و فراری میشم هم پریزاد از دستم در میرود *

زلیخا — راست میگوئی - پس چه طور میخواهی تاروردی را از میدان درکنی *

بایرام — گوش بده به بین چه طور میخواهم از میدان دورش کنم - او خانهٔ شما زیاد میاید با شوهرت نماز خور است - اگر تو و شوهرت بمن یاری بکنید کاری صورت بدهید اسپ کردی خودم را بشوهرت میبخشم و یک ماده گاو تازه زاد هم بخودت میدهم *

زلیخا — راستی یک ماده گاو ؟

*Bayram.* Certainly.

*Zuleikha.* Lately calved: with its calf as well?

*Bayram.* Yes, with its calf. Be assured! Without fail!

*Zuleikha.* What must we do?

*Bayram.* Thus You will call Tarvardi to your house on some pretext and give him to understand, that "Parizad is besides herself in love for thee, but she fears to become thy wife on account of the reproaches of her friend and equals,* for they say thou art a cowardly Tajik, and all know that thou canst do nothing; neither robbery nor brave deed stands to the credit of thy name; a fight from thee is unknown; a robbery by thee is unknown. What girl is there who would fancy a youth like thee? Do thou, then, show one brave deed: rob some man; bring some money; take some clothes; carry off a horse; steal some property; commit a highway robbery, so that they may say, 'Tarvardi, too, is a man who has done so and so.' After that the girl can boast that she has such a husband." Tarvardi is a fool. Believing what you say, and committing some folly, he will fling himself into destruction, and Parizad will be left for me.

*Zuleikha.* By God! thou hast thought of a capital idea. For the sake of such a youth as thou one ought to do his best.

*Bayram.* Hast thou understood what I have said?

*Zuleikha.* Rest assured of it.

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I Sar wa hamsar, "her friends and equals.",

بایرام — بیحرف *

زلیخا — تازه زاد با بچه اش *

بایرام — بلی با بچه اش - خاطرجمع ! بے خلاف !

زلیخا — ما چه باید بکنیم ؟

بایرام — مثلاً تاروردی را بیک بهانهٔ خانه تان صدا کنید - همچو وا نمود نمائید که "پریزاد از برایت بے اختیار است اما از طعنهٔ سر و همسر میترسد زن تو بشود زیرا که میگویند آدم تاجیک و ترسوئی و همه میدانند که از دستت هیچ کاری برنمے آید - بیک دزدی و بزن بهادری اسمت برده نشده - زدنت معلوم نیست - گرفتنت معلوم نیست - کدام دختریست که بمثل تو پسری میل کند ؟ تو هم یک هنری بنما آدمی لخت کن - پولی بیآر - پارچهٔ بگیر - اسبی ببر - مالی بدزد - راهی بزن - بگویند که تاروردی هم صاحب فلان هنر است - بعد ازان دختر هم مفاخرت کند که مثل تو شوهر دارد" - تاروردی احمق است باین حرفها باور نموده سفاهت کرده خود را بهلاکت خواهد انداخت و پریزاد براے من خواهد ماند ؟

زلیخا — بخدا که خوب فکر کردهٔ ! بجهت مثل تو جوانی دست و پا باید کرد *

بایرام — درست حالیت شد چه گفتم ؟

زلیخا — خاطرت جمع باشد !

*Bayram.* Hereafter inform me of whatever may happen.

*Zuleikha.* Dost thou wish to inform the Police Officer?

*Bayram.* No! I will not make myself known as a mischief monger: this would not remain concealed. I wish to be simply kept informed so that my heart may be at ease.

*Zuleikha.* Very well! I will inform thee hereafter of whatever happens. I will go now: I have something to do. It is time for the cattle to come home.

*Bayram.* Go: I commend thee to God. Take this handkerchief. I give it as a present to thee.

*Zuleikha.* Oh, what a beautiful handkerchief! What is inside it?

*Bayram.* There are raisins in it. Give them to the children.

*Zuleikha.* By God! A young man should be like thee to suffer for thy grief and misfortunes! I swear by Tarvardi's soul in the whole of his life I have never seen so much as a rotten apple from his hand. Peace be with thee! Mayest thou attain to thy desire! *(Moves off.)*

*Bayram (calling after her).* Do not forget thy promise.

*Zuleikha (turning round).* Do not forget the promised cow.

*Bayram.* Yes, a milch cow such as should never have had its like.

بایرام—بعد هر چه بشود خبرش را بمن میدهی *

زلیخا—میخواهی بدیوان بیگی خبر کنی *

بایرام—نه! خودم را مفسد قلم نمیدهم این کارها پنهان نمی ماند - من همین قدر میخواهم خبردار شوم دلم آرام بگیرد *

زلیخا—بسیار خوب! بعد هر چه بشود خبرت میکنم - الحال میروم - دیگر کار دارم - وقت آمدن گاو گل است *

بایرام—برو بخدات میسپارم - بگیر این دستمال هم پیشکشی تو باشد *

زلیخا—واه! چه خوب دستمال است! توش چه چیز است *

بایرام—توش هم کشمش است - بده به بچه هات *

زلیخا—الحق جوان باید مثل تو باشد درد و بلات بخورد - بجان تاروردی در عمر خود یک سیب بوسیدهٔ از دست او ندیده ام - سلامت باش! مرادت برسی! (میرود)

بایرام—[پشت سرش] وعده‌ات را فراموش نکنی *

زلیخا—[پشت سر بر گشته] تو هم ماده گاویکه گفتهٔ فراموش مکن *

بایرام—بلی یک گاو شیر دار جنسی که مثل نداشته باشد *

*Zuleikha.* Its calf with it as well?

*Bayram.* Certainly; with its calf.

*Zuleikha.* O man? Is it possible not to befriend a clever young man like thee? God preserve my royal falcon!

*Bayram.* Go! Thou art welcome. O God! what shall I do now? I will go and hunt round the valley, so that worry and anxiety may be driven out of my head.

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## Scene II.

*(The scene changing, the house of Namaz appears: Namaz and Zuleikha are present.)*

*Namaz.* Thou sayest Bayram will give me his own Kurd horse for this business?

*Zuleikha.* He will certainly give it.

*Namaz.* I don't believe it. They counted out to Bayram fifty gold pieces in my own presence. He did not sell the Kurd horse. He will never give it to me.

*Zuleikha.* He is now ready to give up even his life for Parizad's sake. What to speak of horse and property?

*Namaz.* Perhaps he is telling a lie and won't give it.

زلیخا — بچه اش هم همراهش *

بایرام — البته با بچه اش *

زلیخا — ای مرد! مثل تو جوان زیرک را میشود دوست نداشت؟ خدا نگهدار شاهباز من!

بایرام — برو خوش آمدی! خدایا حالا چه بکنم؟ بارے بروم دره - شکاری چیزی بگردم فکرو خیال از سرم بیرون برود *

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# پردۂ دوم

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(وضع تماشا تغیر یافته صورت خانۂ نماز برپا میشود)

## نماز و زلیخا

نماز — تو میگوئی براے این کار بایرام اسپ کردی خد بمن میدهد؟

زلیخا — البته میدهد *

نماز — باور نمیکنم: پنجاه طلا پیش خودم به بایرام شمردند - اسپ کردی را نفروخت - او را هرگز بمن نمیدهد *

زلیخا — او حالا بخاطر پریزاد از جانش هم میگذرد - تا چه رسد باسپ و مال؟

نماز — بلکه دروغ بگوید - ندهد *

*Zuleikha.* He does not tell a lie. Thou knowest not Bayram. Is there another honourable and truthful youth like him in all our village?

*Namaz.* Very good. I wished myself to get Tarvardi into a scrape. His father, Qurban Mashhadi, had lent me some money, and set the policeman at me till he got it. My heart will not be at rest till I have paid him out for it.

*Zuleikha.* Then why dost thou hesitate? Will such a chance come again? Thou wilt get a horse and pay him out as well. Tarvardi is in the neighbourhood. Go and call him to eat bread in our house. Afterwards I will manage every thing (make the affair straight).

*Namaz.* By God! thou sayest well. I will get up and go. (*Goes*).

*Zuleikha* (*alone*). By Allah! How should I know? If Tarvardi at my word goes to rob, the poor man is not to blame. What can he do? The girls of this confounded country will have no one who is not up to highway robbery or burglary. One must say to the Police Officer "Why shouldst thou punish these helpless youths for stealing or highway robbery? If thou canst, warn the girls of the district so that they may not vent their bile on a youth who does not rob. Then I will stand security that the wolf and the lamb shall graze together." (*At this moment Namaz enters the house with Tarvardi*).

زلیخا—دروغ نمی گوید - بایرام را نمیشناسی - مثل او جوان پاکیزهٔ درست قول در همهٔ اوبه مان مگر هست ؟

نماز—خوب شد - من خودم میخواستم تاروردی را بخطائی بیندازم - پدرش مشهدی قربان پولی بمن قرض داده بود یساول سر من گذارد تا گرفت - منهم تا تلافی باو نمیکردم دلم آسوده نمیشد *

زلیخا—پس چرا معطلی ؟ همچو فرصتی دیگر دست میافتد ؟ اسب بگیری هم تلافی بکنی - تاروردی همین نزدیکهاست - برو صداش کن بیاید خانه - نان بخورد - بعد از آن همه کارها را خودم درست میکنم *

نماز—بخدا ! خوب گفتی پا شوم بروم [میرود] *

زلیخا—[تنها] والله چه میدانم ؟ اگر تاروردی بحرف من بدزدی برود بیچاره هیچ تقصیری ندارد - چه کند ؟ دختران این مملکت ویران شده کسی را که راه زنی و دزدی بلد نباشد نمیخواهند - که بدیوان بیگی باید گفت "بیچاره بچه ها را در سر دزدی و راهزنی اذیت میکنی برای چه؟ میتوانی دختران بلوک را قدغن کن از پسریکه دزدی نمیرود زهره ترک نشوند * آن وقت من ضامن که گرگ و میش بهم بچرند" (درینحال نماز با تاروردی داخل خانه میشود)*

*Namaz* Wife, what hast thou for us to eat? ring it and let us see. We are hungry.

*Zuleikha.* Oh dear? What wouldst thou ish me to have? If you are hungry, why did u not go to Tarvardi's house but came upon e?

*Namaz.* Bring what thou hast. Don't hatter. (*Goes into the corner of his house and mploys himself in inspecting his arms*).

*Zuleikha.* There will be nothing left for the vening.

*Tarvardi.* Zuleikha, thou hast become very ard.

*Zuleikha.* Why should I not be hard? Vhat good have I seen from thee? For once in way at least promise that for thy bridal thou ilt give me something.

*Tarvardi.* Whose bridal is that?

*Zuleikha.* Dost thou not know whose bridal? ell me what thou wilt give me at thy bridal.

*Tarvardi.* Good! At that time I will give hee a pair of shoes. I have seen thee many mes going about bare-footed.

*Zuleikha* (*turning her face away, and in a ow tone.*) What a close-fisted and unlucky man e is! (*Then in a loud tone.*) Mayest thou be reserved! I am much pleased. Does thy ridal take place so very soon or not?

*Tarvardi.* In the autumn.

*Zuleikha.* Why so long hence?

نماز—زنکه چه داری بخوریم - بیآر به بینیم گرسنه مان است *

زلیخا—واه چه میخواهی داشته باشم ؟ گرسنه تان بود چرا بخانهٔ تاروردی نرفتید آمدید سر من ؟

نماز—هر چه داری بیآر چانه نزن (میرود کنج خانه مشغول نگاه کردن پراقهاے خود میشود)*

زلیخا—براے شام دیگر چیزے نخواهد ماند *

تاروردی—زلیخا خیلے سخت شدهٔ *

زلیخا—چرا سخت نشوم ؟ من از تو چه خیر دیده ام ؟ اقلاً یک دفعه بزبانت بیآوری که در عروسیم فلان چیز را بتو مے بخشم ؟

تاروردی—عروسی کدام است ؟

زلیخا—نمیدانی عروسی کدام است ؟ بگو بینم در عروسیت بمن چه خواهی بخشید ؟

تاروردی—خوبست آنوقت یکجفت کفش بتو مے بخشم مے بینم خیلے وقت است پا برهنه راه میروی *

زلیخا—(روش را آنطرف کرده آهسته) چه طور آدم سخت و نحسی است ! (بعد بصداے بلند) سلامت باشی ! خیلے راضی هستم عروسیت باین زودی سر میگیرد یا نه ؟

تاروردی—پائیز *

زلیخا—چرا همچو دیر ؟

*Tarvardi.* Parizad makes the delay. She ays, "My trousseau is not yet ready."

*Zuleikha.* Thou sayest well. But she has nother reason.

*Tarvardi.* Why, what other reason?

*Zuleikha.* Perhaps the girl has no fancy for hee: she may have set her heart somewhere else.

*Tarvardi.* Oh! let that be! The girl does ot want me! Thou sayest strange words. Why oes she not want me?

*Zuleikha.* That is, thou art something very reat in thy own sight! Why should she want hee? Where is any fine thing thou hast done ı all thy life? Where is the name of the deed or which the girls should want thee?

*Tarvardi.* What name wouldst thou have me nade?

*Namaz.* Wife, what hast thou to do with it? Vhat art thou talking about? What is it to hee?

*Zuleikha.* It has nothing to do with thee. )on't say anything. I know very well.

*Tarvardi.* She says well, Namaz. It has othing to do with thee. Good! Zuleikha, tell ıe what deed of renown I have done, that is, hat name must I make?

*Zuleikha.* Hast thou ever committed a obbery?

*Tarvardi.* No, I have never robbed. Why hould I go to rob? Is my property small? Is ıy wealth too little?

تاروردی ــ پریزاد دیر میکند میگوید "هنوز جهازم حاضر نیست" *

زلیخا ــ راست میگوئی ؟ بلکه جهت دیگر دارد *

تاروردی ــ یعنی چه دیگر ؟

زلیخا ــ شاید دختره میل بتو نداشته باشد جاے دیگر دلبستگی داشته باشد *

تاروردی ــ اِیَه ! این را باش ! دختره مرا نمیخواهد ! حرفهای غریب میزنی - چه طور مرا نمیخواهد ؟

زلیخا ــ یعنی تو بنظرت که خیلی چیز هستی ! براے چه ترا باید خواست ؟ در همهٔ عمرت کارے که کردهٔ کدام است ؟ اسمے که در کردهٔ کو - تا دخترها ترا بخواهند ؟

تاروردی ــ چه اسم میخواهی در کنم ؟

نماز ــ زنکه چه کار داری ؟ چه حرفی است میزنی ؟ بتو چه ؟

زلیخا ــ بتو دخل ندارد - تو هیچ نگو - خودم میدانم ؟

تاروردی ــ راست میگوید - نماز بتو دخل ندارد - خوب ! این بگو به بینم من چه اسمی در کرده ام - یعنی چه اسم باید در کنم ؟

زلیخا ــ هرگز دزدی رفتهٔ *

تاروردی ــ خیر هرگز دزدی نرفته ام - براے چه دزدی بروم ؟ مالم کم است ؟ دولتم کم است ؟

*Zuleikha.* Thou hast plenty of wealth, but thou hast no merit. Hast thou ever robbed anyone? Or beaten a man?

*Tarvardi.* No! I have not robbed a man or beaten anyone. Do I not look on those whom they carry off to Siberia and hang?

*Zuleikha.* The man who has property fears nothing. To be cautious is from fear. In fact, it is on this account that Parizad cannot make thee her husband. All say thou art a cowardly poltroon.

*Tarvardi.* Who says I am a coward?

*Zuleikha.* All women and men, girls and boys; down to small boys are grieved and say: "What a good young man Tarvardi is! There is no one like him; but what does it profit: for he is a worthless and cowardly fellow?"

*Tarvardi.* Who says I am afraid? I am never frightened or afraid. I move with a little caution, but what do I fear?

*Namaz.* Wife, speak less. That is enough!

*Zuleikha.* Hold thy tongue. Thou hast nothing to do with it.

*Tarvardi.* Man, what is it to thee? Do not speak, so that I may see what she says. So it is on this account that Parizad will not make me her husband. They say I am a coward! By Allah! Rage has so seized on me

یخا—دولت زیاد است اما هنر نداری هیچ : شده است کسی را لخت کنی ؟ یا آدمی را بزنی *

روردی—خیر نه آدم لخت کرده ام نه کسی را زده ام - آنها را که سبیر میبرند بدار میکشند چشم نمی بیند ؟

یخا—آدمی که مال داشته باشد از هیچ چیز نمیترسد - احتیاط کرده از ترس است - آخر از همین است که پریزاد نمی تواند بتو شوهر کند همه می گویند که جبون و ترسو هستی *

روردی—که میگوید من جبونم ؟

یخا—همهٔ زن و مرد دختر و پسر حتی پسرهای کوچکی هم افسوس میخورند که تاروردی چه جوان خوبیست - هیچ مثل ندارد - اما چه فائده ! که بیکاره و ترسو ست *

روردی—که میگوید که من میترسم - من هرگز ترس و خوف ندارم - من یک قدری با احتیاط حرکت میکنم و الا من چه ترسی دارم *

مارـ—ای زنکه کم حرف بزن - بس است *

یخا—نفس نزن ! تو کار نداری *

روردی—ای مرد بتو چه - حرف نزن به بینم این چه میگوید - پس همچو بوده است پریزاد بتهمت این نمیخواهد بمن شوهر کند - میگویند من جبونم - و الله

hat my heart boils, that I will at once arise, ke to the road, and rob some man, so that all ay know that in truth they have formed a wrong idea of me.

*Zuleikha* A man talks a good deal with is tongue There is a good deal of difference etween saying and doing If thou hast any erit, show it and let me see it.

*Tarvardi.* Point to some place, and I will once start on the road.

*Zuleikha.* On the road to Shumakhi there me and go every day about five hundred merants. Go and rob one or two, and bring it; so at I may see whether thou canst in truth sucd and hast any merit, or art talking in vain.

*Tarvardi.* Ah! do these merchant-bands go out with weapons and arms, or alone and armed?

*Zuleikha.* I should think that they go armed; ou wilt not approach them with a stick. Cerinly thou must have weapons and arms as well.

*Tarvardi.* I know these I shall have; but is not a little difficult to go alone?

*Zuleikha.* Take some one with thee, too. There no lack of men. Have we dearth of young n? Ah! there is a difference of heaven and rth between thee and these deeds

*Tarvardi.* There is a difference of heaven and rth between me and these deeds? By God! you ll see that I speak the truth. Namaz, come re! I adjure thee to find a companion for me.

چنان غیظم گرفته - دلم جوش میزند که میخواهم الحال پا شوم راه بیفتم بروم آدم لخت کنم تا بهمهٔ معلوم نمایم که در حق من بد خیالی کرده اند *

زلیخا — آدم سر زبانش خیالی حرف میزند - گفتن تا کردن خیالی فرق دارد - اگر هنر داری بخدا به بینم *

تاروردی — تو جای نشان بده من الحال راه بیفتم *

زلیخا — راه شماخی هر روز پانصد تا سوداگر میآیند و میروند - برو یکی دو تا را لخت کن بیآر به بینم راستی راستی ازت برمیآید - هنر داری یا بیخود میگوئی *

تاروردی — آیا این تاجر طایفه با اسباب و یراق میگردند - یالات و لوط و بی اسباب ؟

زلیخا — همچو میگیرم که اسباب و یراق میباشند - تو که با چوب جلو آنها نخواهی رفت ؟ البته تو هم اسباب و یراق خواهی داشت *

تاروردی — معلوم که خواهم داشت اما تنها رفتن قدری مشکل نیست ؟

زلیخا — تو هم همراه ببر - آدم که قحطش نیست - جوانمان کم است ؟ ایه ! تو کجا - این کارها کجا !

تاروردی — من کجا - این کارها کجا ! بخدا خواهید دید که راست میگویم - نماز بیآ اینجا - ترا بخدا ! رفیق از برام پیدا کن *

*Namaz.* What wouldst thou have to do with a companion ?

*Tarvardi.* I would start on a plundering expedition.

*Namaz.* O man! do not talk nonsense! Thou to attack a caravan !

*Tarvardi* By God ! it is true. I say, procure me a companion.

*Namaz.* Don't speak absurdly. What I do not think proper is no business for thee.

*Tarvardi.* O man ! what kind of a man art thou ! What is it to thee? Give me a companion and thou shalt then see if it is my business or not.

*Namaz.* Now since thou dost not hold back, I will call Wali, Khatun's son, and Aruj, Nasib's son. Thou canst take them.

*Tarvardi.* Only two ?

*Namaz.* Two are enough.

*Tarvardi.* Thou art right : it is enough. Let it be ? Then send a man to call them.

*Namaz.* Zuleikha, go and call them here.

*Zuleikha.* Man, dost thou believe what he says ? He is only talking nonsense.

*Namaz.* Talk less ! To whose pluck is Tarvardi's inferior ? Dost thou think his hands and arms are less than others'?

*Zuleikha.* I know him. He will never go after* this affair.

1. Common colloquial form for na-miravad.

نماز — رفیق میخواهی چکنی ؟

تارو ردی — میخواهم بروم گردش *

نماز — اے مرد حرف مفت نزن - تو و کاروان زدن!

تارو ردی — والله راست است - میگریم رفیق پیدا کن *

نماز — جفنگ نگو - من که صلاح نمی بینم کار تو نیست *

تارو ردی — اے مرد تو چه طور آدمی؟ بتو چه؟ رفیق بمن ده بعد به بین کارم هست یا نه!

نماز — حالا که دست نمیکشی ولی پسر خاتون - اروج پسر نصیب را صدا میکنم بر میداری میبری *

تارو ردی — همین دو تا را ؟

نماز — دو تا بس است *

تارو ردی — راستی بس است - باشد! پس آدم بفرست صدا شان کند *

نماز — زلیخا برو آنها را صدا کن اینجا *

زلیخا — اے مرد تو بحرف او باور میکنی؟ او همهٔ اینها را لغو میگوید *

نماز — کم حرف بزن - تارو ردی جوانیش از که کمتر است - دست و بازوش از دست و بازوے دیگران مظنه کوچکتر است ؟

زلیخا — من میشناسم اش او هرگز پے این کارها نمیرود *

*Tarvardi.* I shall not follow it up? Thou shalt see how I will follow it up. Go, call them and thou shalt know.

*Zuleikha.* Good, I am going (*Turning her face aside*) Fool! He has believed all I said to him. God willing, he will go. (*Goes off.*)

*Namaz.* (*speaking low*). Look here, Tarvardi! If fortune attend thee, whatever thou bringest thou must share equally with me. Ha! thou must not conceal it: it would be wrong in you. Whatever you bring, to trace it out is my affair on condition that everything is shared equally with me.

*Tarvardi.* Ah! The blind man has struck with his stick at the mosque that has not been built* For the present leave me to see what happens.

*Namaz.* Man, what is it that thou canst not do? I am not a stupid woman not to know thee. Art thou not the grandson of Amir Aslan the bear-killer?

*Tarvardi.* Namaz! By God, hast thou heard what deeds he did?

*Namaz.* How should I not have heard? Was not uncle Safar his friend? Did he not relate to me his deeds one by one? Please God, we will take each other as friends in like manner. I hope thou wilt not conceal from me the booty thou mayst capture.

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* A proverb equivalent "Do not count your chickens before they are hatched"

تار وردی — من نمیرم! مے بینی که چه طور میروم - برو آنها را صدا کن بعد معلوم میشود *

زلیخا — خوب! میروم ( روش را کناره کرده) احمق! همه حرفهاے ما باور کرد - انشاء الله خواهد رفت (میرود) *

نماز — (آهسته) نگاه کن تار وردی اگر بختت یاری کرد هر چه آوردی باید برابر خودت بمن قسمت بدهی - ها قایم نکنی براے شما عیب دارد - هر چه که بیاورید آب کردنش پاے من بشرطیکه از همه چیز بالمناصفه براے من قسمت باشد *

تار وردی — ایه! مسجد درست نشده کور عصائش را زد - هنوز بگذار به بینم چه میشود *

نماز — اے مرد چه چیز است که از تو بر نیآید؟ من هم زن ناقص العقل نیستم ترا نشناسم! مگر تو نوهٔ امیر اصلان خرس کش نیستی؟

تار وردی — نماز ترا بخدا شنیدهٔ او چه کارها کرده است؟

نماز — چه طور - نشنیده ام! خالو صفر دوست او نبود؟ عملهاے او را یک بیک براے من نقل نکرده است؟ انشاءالله ما هم مثل آنها همدیگر را دوست خواهیم گرفت - امید دارم شکاری که گیرت بیفتد از من قایم نکنی *

*Tarvardi.* So be it! That some men may not speak vain words of me, I will give it all to thee. I am not in want of property or money.

*Namaz.* Wilt thou give it all to me? By God thou sayest well! God bless thee! Now I know the blood of Amir Aslan is in thy veins. Do not forget thy promise.

*Tarvardi.* Ah, man! Give me a companion, and thou shalt see in the end.

*Namaz.* There are thy companions coming.

*Meanwhile Zuleikha enters with Wali, son of Khatun, and Aruj, son of Nasib.)*

*Wali and Aruj.* Peace be with you.*

*Namaz.* With you be peace.*

*Wali.* Namaz, all's well? How strange that thou shouldst have remembered us! Is there anything new?

*Namaz.* Tarvardi wishes you to go on an expedition with him.

*Aruj.* What short of expedition is it?

*Namaz.* Well what a question is this? Dost thou not know thyself what an expedition is?

*Wali.* In my life I have never been on an expedition. Can I do anything but steal a sheep or goat? I can't speak for Aruj.

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1. Provincial forms of the usual salutations.

تاروردی—کاش بشود! تا بعضی مردم حرفهاے پوچ دربارۀ من نزنند من همه اش را بتومیدهم - من که در قید مال و پول نیستم *

نماز—همه اش را بمن میدهی؟ والله خوب میگوئی بارك الله! الحال دانستم خون امیر اصلان در رگت است. وعدہ ات را فراموش نکنی *

تاروردی—اے مرد تو رفیق بدہ - آخرش به بین *

نماز—آنست رفیقهات مے آیند (در این بین زلیخا - ولی پسر خاتون و اروج پسر نصیب داخل میشوند) *

ولی و اروج—سلام و ایک!

نماز—آلیک سلام!

ولی—نماز خیر است چه عجب ما را یاد کردہ! تازۀ بود؟

نماز—تاروردی خواهش کردہ است همپاے او گردش بروید *

اروج—گردش کدام است؟

نماز—دیگر چه پرسش است؟ گردش را خودت نمیدانی؟

ولی—من در عمرم هرگز گردش نرفته ام غیر از دزدی میش و بز از من کارے ساخته مے شود؟ اروج را نمیدانم *

*Aruj.* I eat dirt in going on a robbing ex-
dition. I am not even up to stealing sheep
d goats.

*Namaz.* Then what are you talking about ?
e you not young men ? Can you not fire off
gun ?

*Wali.* We can fire off a gun, but at game
d birds. It is not our busi ess to fire guns
men.

*Namaz.* Who tells you to fire guns at men.
u get on horseback. You go out on a round.
u turn on to the post-road. Meanwhile a
mel caravan with Armenian merchants appears
aight before your face. To frighten them you
pty a gun over their heads. This will do no
rm. They in fright scatter themselve in all
ections. Their property and goods are scat-
ed about. It lies there. You collect it, and
ng it in. What difficulty is there in this ?

*Wali.* Ah ! where are we and where are
h affairs ? We are shepherds, and how can
bery be suitable for us ?

*Tarvardi.* Namaz, come this way. Dost
u know anything? Do not speak loud. Do
t insist at all. Thou seest they are afraid.
y do you persuade them any more ? All
ll not be as I am. Let them go.

*Namaz.* No. Let me see ! Wali ! is it not
meful ? A deed worthy of you remains un-
ne. You are not up to it. Is it not a pity
you? Do you fear that a little bit more should

اروج—من که میخورم من که دزدی رفته ام! من هیچ دزدی
بز و میش هم بلد نیستم ٭

نماز—پس چه چه میگوئید؟ مگر جوان نیستید؟ نمی توانید
تفنگ بیندازید؟

ولی—میتوانیم تفنگ بیندازیم اما بشکار و مرغ - بآدم تفنگ
انداختن کار ما که نیست ٭

نماز—که بشما میگوید براے آدم تفنگ بیندازید؟ سوار
میشوید—میروید بگشت—میافتید توی راه چاپار خانه -
در آن اثنا کاروان، شتر دار با بازرگانان ارمنی راست روبتان
مے نمایند - همچو براے ترساندن از بالاے سرشان تفنگ
خالی میکنید اینکه ضرری ندارد - آنها ترسیده هریکے
بطرفے میپاشند - مال و حالشان میریزد میماند جمع
میکنید - در میدارید میآئید - چه کار مشکلے است؟

ولی—ایه! ما کجا این قبیل کارها کجا؟ ما مردمان چوپان و
دزدی کردن براے ما چه شایستگی دارد؟

تاوردی—نماز بیا این طرف - هیچ میدانی؟ زور نگو - اصرار
هم مکن - مے بینی که مے ترسند - دیگر چرا پا پئے میشوید؟
همه که مثل من نخواهد شد - ویل کن بروند ٭

نماز—نه - بگذار به بینم - ولی! قباحت ندارد؟ کار

l to your portion that you refuse it? You nder about the v llage without anything to do. u will both acquire a name and fame, and ur money and property will be increased. ill a little extra morsel break your head?

*Aruj.* I who eat dirt what for are name d fame necessary for me?

*Wali.* Yes; for this bald Aruj name and ne are exceedingly desirable.

*Namaz.* Boys, what unambitious men you e! Have you ever eaten bread and salt with rvardi? It seems you do not know that our village their is no one richer than he is. ill he not always look after you? Few have rpassed him in bounty *

*Tarvardi.* Namaz, why dest thou insist much? Let me see. I wish, too, to think ll about it.

*Namaz.* No; they betray their salt. The ung should be at the call of their own elders.

*Wali.* Aruj, what sayest thou? Shall we ?

*Aruj.* What do I know? By God! if ou goest, let us go.

*Wali.* It will be convenient to get the value a horse. I have been wanting to buy a horse r two years, but I cannot produce the money r one.

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* 'Few have borne away from him the ball of goodness,' a ile from the national game of chaugan, which resembles polo.

واجبتان زمین مانده است مجال ندارید - حیف نیست از شما؟ مے ترسید لقمۂ زیاد گیرتان بیآید انکار کنید؟ دوت آره بیکار بیکار میگردید: هم اسم و رسم پیدا میکنید و هم پول و مالتان زیاد میشود: مگر لقمۂ زیاد سر مے شکند؟

اروج—من که میخورم سم و رسم بچه چیز من لازم است؟

ولی—آرے براے این اروج کچل اسم و رسم خیلے لازم است!

نماز—پسره چه قدر آدم بے غیرتید! هرگز با تاروردی نان و نمک نخورده اید - گویا نمیدانید که آرنۂ ما از دولتمند تر کسے نیست - همیشه کارتان نخواهد خورد؟ کم کس از او گوے خیر برده است!

تاروردی—نماز! چرا این قدر اصرار میکنی؟ بگذار به بینم من خودم هم میخواهم فکر درستی بکنم *

نماز—خیر نمک بحرامے میکنند - کوچک باید بحرف بزرگ خود باشد *

ولی—اروج چه میگوئی؟ برویم؟

اروج—چه میدانم؟ والله میروی؟ برویم *

ولی—پیرار میشود قیمت اسپے بدست آورد! دو سال است میخواهم یک اسپے بخرم نمے توانم پول پیدا کنم *

*Namaz.* Certainly; you will obtain both a se and the price of a horse. Can a man turn y his head from such a benefit.

*Wali.* What else must one do? Since vardi is helpless to obtain his wish, we must oppose what he says. I am ready to go.

*Aruj.* I, too, am ready. I cannot lag behind comrade.

*Tarvardi.* But reflect well.

*Namaz* (*cutting short his words.*) Tarvardi is h obliged to you. He hopes that you will not the opportune day; but go and arm yours and come, for no such time as this can for an expedition.

*Wali.* Let us go Aruj. (*They go*).

*Tarvardi.* Namaz, dost you know? One g we have completely forgotten. My father grim of Mashhad, will never agree to my g out to rob on the highway.

*Namaz.* Go and get leave from thy father.

*Tarvardi.* Thou talkest strangely. Shall y to my father: "Give me leave to go on ghway robbery?"

*Namaz.* Why say so? Say; "I am going he country to water the crops." He will ainly give thee leave. Then be off on the road he post-station! There is no other difficulty he matter.

*Tarvardi.* How is there no other difficulty he matter?

نماز—البته هم اسپ هم قیمت گیرتان میآید - از همچو خیرے هم آدم رو گردان میشود ؟

ولی—دیگر چه باید کرد؟ چون تاروردی ناچار خواهش میکند قول او را نباید رد کرد - من حاضرم *

اروج—من هم حاضرم - از رفیق که نمیتوان عقب ماند *

تاروردی—اما فکر درستی بکنید *

نماز—(سخن اورا بریده) تاروردی از شما بسیار ممنون شد - توقع دارد که روز فرصت را فوت نکرده بروید یراق بپوشید بیائید که براے گردش هیچ همچو وقتے بدست نمے افتد *

ولی—اروج برویم (میروند) *

تاروردی—نماز میدانی؟ یک چیزے را بالمرہ فراموش کردیم - پدر من مرد مشهدی هرگز راضی نمیشود که من راہ زنی بروم *

نماز—از پدرت اذن بگیر برو *

تاروردی—عجب میگوئی! بپدرم بگویم اذن که بدہ بروم راہ زنی ؟

نماز—همچو چرا میگوئی ؟ بگو "میروم گر میسر براے آب یاری غله" البته رخصت خواهد داد - بعد بیفت براہ چاپار خانه - اینکه دیگر نقلے ندارد *

تاروردی—چه طور نقلے ندارد ؟

*Namaz.* That is, what is easier than this?

*Tarvardi.* You have produced a wonderfully sy thing. By God, this affair appears very fficult for me, because I am afraid of my father.

*Namaz.* The man who is afraid brings forrd such excuses. Look out for thyself if ou wilt not go. (*At this point Zuleikha enters*). leikha, go to the boys and say they need take further trouble. Tarvardi gives up.

*Tarvardi.* When did I give up?

*Zuleikha.* I have just met Parizad, and told r of thy proceedings. She was interested bend saying. She said: "Thank God! They ll not say again that Tarvardi is frightened. ter this, too, I shall not be ashamed when I y I love him. Up to to-day all the girls reached me. I held down my head before any them whom I saw."

*Namaz.* It is evident that none of our daughs will ever show their fancy for a young man o has never been a highwayman and does t rob men. This Zuleikha alone bears it reeably.

*Zuleikha.* By God! Do not tears off the sh of our body. Talk less.

*Namaz.* By Allah, I say the truth. Would s same Zuleikha have come to me at first if ad not taken to highway robbery? Wife, is so or not?

نماز — یعنی از این آسانتر چه میشود؟

ناوردی — عجب چیز آسانی پیدا کردۀ! من والله از بسکه از پدرم میترسم - از آن جهت این کار براے من خیلے دشوار مے نمـایـد *

نماز — آدم که ترسید ازین بهانها میآورد - نمیروی خودت بدان ( درینحال داخل زلیخا میشود ) زلیخا! برو به بچها بگو دیگر زحمت نکشند ناوردی زه زد *

ناوردی — من کے زه زدم!

زلیخا — من آلان بپریزاد ملاقات کردم چگونگئے را توے گوشش خواندم چنان مشغوف شد که نگو - گفت " الحمد لله الحال دیگر نمیگویند ناوردی میترسد - بعد ازین منهم خجالت نمے کشم اگر بگویم دوستش میدارم - تا امروز همه دخترها بمن طعنه میزدند هرکدامشان را مے دیدم سرم را پائین میانداختم " *

نماز — واضح است دخترهاے ما هرگز جوانے را که راهزنی نکرده باشد آدم لخت نکند - میل نمے نمایند - یکے همین زلیخا این را هم خوشگل مے کشد *

زلیخا — ترا بخدا! گوشت بدن مان را نریز - کم حرف بزن *

نماز — والله راست میگویم همین زلیخا مگر اول بمن میآمد اگر براهـزنی دست نمے گذاردم؟ زنکه چنین است یا خیر؟

*Zuleikha.* Good! That's enough. Just now it has been left to thee to bring upon thy tongue senselessly things that have passed away.

*Tarvardi.* I make no objection to going; but I have no arm on my person. I don't know what I shall do. If I go home for arms, my father will understand.

*Namaz.* Why go home? Take my sword and gun and pistol. Thou hast a dagger in thy belt too. Allow me to put them on thee, to fit the arms on thy body. (*He lifts up the arms and fastens them on to him.*)

*Tarvardi.* What else shall I put on?

*Namaz.* It is enough. With these one man can reply to a batallion. Of what use would more be to thee?

*Zuleikha.* Oh mercy, Tarvardi; how terrific thou hast become! They will all run away as soon as they see thee. (*At this point Wali and Aruj enter*).

*Aruj.* We are here quite ready.

*Tarvardi.* Let us go, then: let us go.

*Namaz.* Go, go! Good augury to you! May you return with your hands full!

*Zuleikha.* May Tarvardi and Parizad both grow old together! Mayest thou see plenty of sons and daughters! May thy sons be as valiant as thyself!

زلیخا — خوب ! بس است - کار گذشته را حالا بیخود بزبان آوردن بتو مانده است *

تارو ردی — من برای رفتن مضایقه نمی کنم اما هیچ یراقی در بر ندارم نمیدانم چه بکنم - برای یراق خانه هم بروم پدرم خواهد فهمید *

تماز — خانه چرا میروی ؟ شمشیر و تفنگ و طمانچهٔ مرا بردار - قمه هم کمر خودت هست - بگذار من ترا بپوشانم یراق برت کنم ( بر میدارد یراقها را به وی میبندد ) *

تاروردی — دیگر چه بردارم ؟

تماز — بس است دیگر * با اینها یک قشون را آدم جواب میدهد - زیاده بر این دیگر بچه کارت میخورد ؟

زلیخا — واه امان تاروردی چه قدر مهیب شدی ! بمحض دیدن تو همه فرار خواهند کرد ( در اینحال ولی و اروج داخل میشوند ) *

اروج — ما هم حاضریم *

تاروردی — برویم که برویم !

تماز — بروید ! اوغور بخیر باشد ! دست پر بر گردید !

زلیخا — تاروردی با پریزاد هر دو بهم پیر شوید ! پسر و دختر زیاد به بینی ! پسرهات هم مثل خودت بهادر باشند !

*Tarvardi.* Do not worry about it! They will be; not doubt they will be. Either I will lose my reputation, or I shall not return if I have not robbed some man. (*They go*).

*Namaz.* Zuleikha, dost thou not know? I have made a condition with Tarvardi to give me half of whatever he may bring.

*Zuleikha.* Will, then, Tarvardi bring home anything to give thee half of it? Why shouldst thou entertain this vain idea? No doubt they will send him off after shortening his hands and feet.

*Namaz.* No. Who knows anything? It may be that some good augury may attend them. A coward always meets with a greater coward than himself. In the end, to whatever place the affair may lead, it will be for our advantage. On one side a horse, and on the other side money. *(He rubs his hands together and goes off.)*

THE CURTAIN FALLS.

تاروردی — غم مخور - خواهند شد - بیشک خواهند شد - یا ما که اسم خودم را گم میکنم یا آدم لخت نکرده بر نمی گردم ( میروند ) *

نماز — زلیخا خبر نداری ؟ با تاروردی شرط بستیم هرچه که بیآورد نصفش را بمن بدهد *

زلیخا — تاروردی یعنی چیزے خواهد آورد که نصفش را هم بتو بدهد ؟ تو چرا این خیال خام را باید بکنی ؟ بیشک دست و پاش را خورد کرده روانه خواهند نمود *

نماز — خیر کسی چه میداند ؟ میشود خیرے آوغوز شان بیآید - ترسو همیشه از خود ترسو تر را دچار میشود - در آخر کار بهر جا منجر بشود خیر ماست : از یکطرف اسپ از یکطرف پول (دست هاش را بهم میمالد و میرود ) *

[ پرده میافتد ]

## SECOND ACT.

*Takes place in the camping-ground of Shams-ud-Dinloo in the middle of the valley. On one side of the valley a low hill is visible.*

*Bayram.* (*alone*) O man! I can get no game, neither an antelope nor a partridge. Even a hare does not make its appearance for me to shoot at. My heart is distressed. What a bad luck I have had! I admit that Parizad loves me; yet what can she manage to do? Can she defy her uncle's order? Can she escape from the control of all the people of her village? Who among us listens to the wish of a girl? There is no hope; fortune will not bring her to me. Zuleikha would not fulfil her promise; she will not have the courage. Namaz is an avaricious man with diabolical ideas, who will never consent to take in a rich man like Tarvardi. O God, what shall I do? In this grief, how shall I gain strength? How can I be patient? In what direction shall I find relief? From this anguish in what way shall I obtain a relief? Ah! what scratching noise is that coming? It must be behind this bush; it must be an animal. Let me go; perhaps, I may strike it with a bullet,

## مجلس دویم

(واقع میشود در محال شمس الدینلو میان دره - یکطرف دره تلهٔ هم نمودار است * )

بایرام -- (تنها) اے مرد! شکارے هم دست نمے افتد نه آهوئے نه دراج - بارے خرگوش هم پیدا نمے شود که تیرے خالی کنم - دلم تنگ آمده چه بخت بدی داشته ام! من گیرم پریزاد مرا دوست میدارد از دستش چه برمیآید؟ از فرمان عموش تجاوز میتواند بکند؟ از عهدهٔ همه اهل اوبه میتواند بر آید؟ میان ماها بخواهش دختر که گوش میدهد؟ امید نیست - اقبالم نخواهد کرد - زلیخا وعدهٔ خود را بانجام نمیرساند جرأت نخواهد کرد - نماز مرد طمع کار شیطان خیالیست که هرگز نریفتن مثل تاروردی دولتمندے را رضا نخواهد داد - خدایا چکنم؟ باین درد چگونه طاقت بیآورم - چه طور صبر نمایم؟ چه نحو آرام بگیرم؟ از این غصه بچه قسم فراغت بیابم؟ اخ! چه صداے خش خشی می آید؟ باید پشت این بوطه باشد - جانور خواهد

as I would shoot at the ribs of Tarvardi. (*Goes stooping down and hopping: afterwards Tarvardi comes with his companions, and looks about him*).

*Tarvardi.* Quick! quick! Be cautious, for there may be somebody coming on the road.

*Aruj.* There is! there is! The sound of a horse's hoof is coming. Wali, pull up the trigger of thy gun, so that we may all shoot at the same moment.

*Tarvardi* Hold hard! hold hard! I think we had better not fire.

*Wali.* "We had better not fire"! what does that mean? Then how shall we be able to rob? Then shall we have to return empty-handed to the village, and make all the people laugh at us?

*Tarvardi.* Why should people laugh at us? I will say we went on the road and lay long in ambush, but saw no one.

*Wali.* No one will believe this, I cannot do this.

*Tarvardi.* Thou canst not do it? I, too, cannot fall on any poor, destitute and helpless creature; I will not venture upon such a sinful act. Mercy and humanity are also good things in a man. The truth of the matter is, that I will not stay. I will turn back and go.

بود - بروم بلکه بتوانم با گلوله بزنمش که پهلوے تاوردی
زده باشم ( میرود خم کرده بوسقی کنان* کمی بعد از آن
تاوردی با همراهانش رسیده آن طرف و این طرف را
نگاه مے کند ) *

تاوردی — زود زود احتیاط داشته باشید باید که آیندۀ توے راه
بوده باشد *

اروج — بلی هست هست صداے پاے اسپ میآید - ولی
چقماق تفنگ را سرپا بکش که همه مان یکدفعه تفنگ ها
خالی کنیم *

تاوردی — وا ایستید وا ایستید ! همچو میدانم که تفنگ
نیندازیم بهتر است *

ولی — تفنگ نیندازیم بهتر است یعنی چه ؟ انوقت چه
طور لخت میتوان کرد ؟ بعد باید دست خالی به اوبه
بر گردیم همه خلق را بخود مان بخندانیم ؟

تاوردی — بچه سبب خلق بما خواهند خندید ؟ میگوئیم
افتادیم سر راه خیلے هم پائیدیم کسے را ندیدم *

ولی — هیچکس این را باور نمیکند - من نمیتوانم این را کنم *

تاوردی — نمیتوانی بکنی ؟ منهم نمیتوانم سر فقیر و بینواے
بیکس بریزم - من همچو عمل گناه را داخل نمیشوم -
در مرد رحم و مروت هم خوب چیزیست - راستش
اینست که من نمیمانم بر میگردم میروم *

*Wali.* Gently, my friend. Your reflection comes very late. By God! if thou turnest back now, I will empty my gun into thy belly. Madman! Fool! Thou thyself with entreaties and prayers hast brought us here, and now wouldst leave us and go away?

*Tarvardi.* I do not wish to leave you and go, but I say for your own good that it would be better to turn back. The travellers, may be more than ourselves, and, moreover, if they are as valorous as we are, they might seize and shorten our heads and noses.

*Wali.* "Whoever fears the bird does not sow millet." This is not the time to entertain such thoughts. We must stop the travellers, and thou must be with us in the same place, or else thou shalt see. Dost thou wish to make the world laugh at us to-morrow? If thou turnest back thy foot, I will empty this gun into thy heart. (*He points the gun at him*).

*Tarvardi.* God is great! In order that people may not call us cowards, must we throw ourselves into these calamities? O brother listen to me and see what I say. Thou hast understood courage perfectly wrong. Dost thou know what courage and valour are? The chief of brave men, Kur Oghli, has said, "Bravery consists of ten parts: nine of these are flight, and one is not to be visible." I say, do according to whichever of these two you wish.

ولی — یواش عزیز من! خیلی دیر دستگیرت شده است - بخدا اگر پا پس بگذاری همین تفنگ را بشکمت خالی خواهم کرد - دیوانه! احمق! خودت بعجز و التماس ما را تا اینجا آوردهٔ حالا میخواهی ما را بگذاری بروی ؟

تاروردی — منکه نمیخواهم شما را بگذارم بروم من برای خیریت شما میگویم که برگردید - شاید رهگذار زیاد تر از ما باشند بلکه مثل ما بزن بهادر شدند گرفتند سر و مغز مان را خورد کردند *

ولی — "هرکه از مرغ میترسد ارزن نمیکارد" - حال وقت کردن این خیال نیست - باید رهگذرها لنگ کرد و تو هم باید با ما یکجا باشی و الا خواهی دید! میخواهی فردا عالمی را بما بخندانی ؟ پا پس گذاردی این تفنگ را سر دلت خالی خواهم کرد (تفنگ را بطرف تاروردی دراز میکند) *

تاروردی — الله اکبر - برای این که بما ترسو نگویند باید خود مان را ببلاها بیندازیم ؟ ای برادر گوشت بمن باشد به بین چه میگویم - تو رشادت را پر بد فهمیدهٔ میدانی که رشادت و بهادری چیست ؟ سردار بهادران کور اوغلی گفته است که "بهادری ده تاست - نه تاش گریختن است - یکی پیش چشم نیآمدن" من میگویم از این دو تا کار بهر کدامش میخواهید عمل بکنید *

*Wali.* Enough! Do not preach to us too much! Thou seest something black appearing up above: it is probably a traveller.

*Tarvardi (bending down and looking).* True: it is a traveller. Oh! who can he be? By Allah, he is coming. Ah! do you know it? You go on in front, and I will keep watch behind you.

*Wali.* Yes we can fasten many hopes on thee! Aruj, let us go near and see who it is that is coming. Tarvardi, by God, if thou run away, I will punish thee in the midst of the village. Look out!

(*The meeting of Tarvardi and Fuchs the Austrian*).

*Tarvardi.* There![1] See this is the end of making love. Could it have ever crossed my mind, that I would turn a thief, commit highway robbery, bring trembling and groaning into the world? O God! what grievous pain must love-making be!

*Fuchs.* Good, good! I did very well to get down and walk along the road. I have gathred flowers! What beautiful flowers! What a delicious scent they have! I will give them as present to Maria Adamovna. (*Accidentally meeting Tarvardi.*) Brother! O God, who is this? Oh, mercy! God preserve me!

*Tarvardi.* I don't understand at all what they are doing. They have stopped the horse of their cart there, and the driver has also run away and

1. Dih is somewhat equivalent to "There!" in English. It is a very common expression.

ولی — بس است - پروتظمان نده ! مے بینی در بالا یک سیاهی مے نماید - رهگذار خواهد شد *

تاروردی — (کج کرده نگاه میکند) راستی رهگذار است - آیا که باشد؟ والله میآید - میدانید - اینه ؟ شما پیش پیش بروید من پشت سرتان را نگاه دارم *

ولی — آرے بتو بسیار امید توان بست ! اروج جلو برویم به بینم کیست مے آید - اے تاروردی بخدا اگر فرار کنی میا . آوبه هم بتو برسم سزات میرسانم - خودت بدان !

ملاقات تاروردی با فوق نمسه

تاروردی — ده ! به ببین عشقبازی آخرش همین است - هرگز از خاطرم خطور میکرد دزد بشوم راهزنی بکنم زلزله ولوله بعالم بیندازم؟ خدایا عشقبازی چه قدر درد بدی بوده است!

فوق — به به ! بسیار خوب کردم که پیاده شدم راهی رفتم - شگوفه چیدم - چه شگوفهاے خوبی ! چه قدر عطر خوب دارد ! اینها را بماریا آداموونا پیشکش خواهم کرد ( غفلتاً بتاروردی بر خورده) آخ ! واے خدایا این کیست ؟ واے امان - خدا حفظ کن !

تاروردی — هیچ نفهمیدم چه میکنند - اسپ عراده را آنجا لنگ کرده اند کالسکه چی هم گریخته - خردی

thrown himself inside the jungle. Good Lord. What brave deeds have we done, my lions! Oh! (*His eye falling suddenly on Fuchs.*) Woe is me! O God! I have slept in an evil place. Dost thou see who this can be?

*Fuchs.* Woe be to me! this must be a robber. He will certainly kill me. (*Begins to tremble*).

*Tarvardi.* O Mercy! this is certainly a robber too. He has come here with a gun on his shoulder. Oh, mercy! If he shoots, I am done for. (*He also begins to tremble*).

*Fuchs.* O Maria Adamovna, O Maria Adamovna! Where hast thou remained?

*Tarvardi.* I had taken Parizad in a strange way. I had a beautiful wedding; I was sitting at my ease. I have prepared for myself a nice business.

*Fuchs.* O God! How terrible he is?

*Tarvardi.* O God! What a tall gun he has! I have never seen such a long gun.

*Fuchs.* I had better flee away somewhere.

*Tarvardi.* I must get away. Perhaps he will aim at me with his gun and shoot. Whilst I have time I had better get out of the way. (*Both of them run, and unintentionally meet each other. Both hold out their purses to each other.*)

*Tarvardi.* By God! The whole of my possession is here. Take it; let me go.

بجنگل انداخت - ماشاء الله هی شیرم ! چه کارها کردیم هی ! (ناگاه چشمش بفوق می افتد) اے واے ! خدا ! جاے بدی شب کرده ! به بینی این که خواهد بود ؟

فوق — اے واے ! این دزد خواهد بود - یقین مرا میکشد !
( بنا میکند بلرزیدن ) *

تاروردی — اے داد ! یقین این هم دزد است اینجا آمده است تفنگ هم دوشش انداخته - واے امان ! اگر بیندازد کار من خراب است (این هم بنا میکند بلرزیدن)*

فوق — آخ ماریا آداموونا ! ماریا آداموونا ! کجا ماندهٔ ؟

تاروردی — عجب پریزاد را گرفتیم خوب عروسی کردیم ! فارغ و آسوده نشسته بودیم ! کار از براے خود پیدا نمودیم !

فوق — خدایا چه قدر مهیب است !

تاروردی — اے خدا چه تفنگ بلندی دارد ! من هیچ همچو تفنگ درازی ندیده ام *

فوق — خوب است که بسمتے فرار کنم *

تاروردی — باید در رفت شاید تفنگ را بسوے من دراز کرد انداخت - تا وقت است خودی بکنار بکشم ( هر دو یکدفعه میروند بے اختیار بهم دیگر میخورند و هر دو کیسه شانرا بیرون آورده بیکدیگر دراز میکنند) *

تاروردی — بخدا ! هست و نیست من همین است - بگیر ! دست از من بردار !

*Fuchs.* By Allah! In all my travels I have never made more than this. Take it, and leave me.

*Tarvardi.* For God's sake, let me go back to the village.

*Fuchs.* Oh, mercy! I am a poor man: don't kill me!

*Tarvardi.* But art thou not a robber?

*Fuchs.* I am a poor Austrian. Who art thou?

*Tarvardi.* Who am I? Cuckold! Dost thou not see I am a highwayman? In the midst of this jungle about two hundred of my comrades are lying in wait. How many are you?

*Fuchs.* I am one man alone.

*Tarvardi.* Come, then! Be off quickly or I shall kill thee now.

*Fuchs.* Dost thou say truly that thou art not alone?

*Tarvardi.* Dost thou not hear? It is the talking of my comrades who are coming.

*Fuchs.* Oh! O God! The whole of my possession will all be plundered. O Maria Adamovna! O Maria Adamovna! What ill luck has befallen me! After this, what shall I do? (*Cries*).

*Tarvardi.* My comrades are close at hand. Come! Make thyself scarce, and go quickly to any hell thou desirest! If thou delayest I will fill thy belly with smoke.

فوق—والله در همهٔ سفر خودم زیاده براین چیزے پیدا نکرده ام- بگیرا خلاصم کن!

تاروردی—بخاطر خدا بگذار برگردم- بروم به اوبه *

فوق—اے امان! فقیرم مرا نکش *

تاروردی—مگرتو دزد نیستی؟

فوق—من مرد فقیر نمسهٔ هستم- تو کیستی؟

تاروردی—من که هستم؟ قورمساق! نمے بینی من راه زنم؟ میان این جنگل دویست تا رفیق هاے من یله افتاده اند- شما چند نفرید؟

فوق—من تنها یک نفرم *

تاروردی—ده! پس زود در رو که حالا میکشمت *

فوق—راست میگوئی که تنها نیستی؟

تاروردی—نمے شنوئی صداے قیل و قال رفقاے من است- مے آیند!

فوق—آه! اے خدا! هست و نیستم همگی غارت خواهد شد- آخ ماریا آدا موونا- ماریا آدا موونا- ایں چه بدبختی بود رو داد! بعد از ایں چه خواهم کرد؟ (گریه میکند) *

تاروردی—رفیق هام نزدیک است برسند- ده! گم شو زودی بهر جهنمی که میخواهی بروا دیر کردی- شکمت را پاره میکنم *

*Fuchs.* I adjure thee by God! Wait a bit! I will flee at once. (*He begins to run*).

*Tarvardi.* (*alone*) How I frightened him! I made him become like a drunken man. If Parizad had seen me now, her bile would have turned into water through fright!

*(In the meanwhile Wali and Aruj have seized the horse fastened to the cart* and are pulling him along. There are two boxes in the cart).*

*Tarvardi.* (*turning to Wali and Aruj*). Have they all run away?

*Wali.* Rest assured! They have all run away.

*Tarvardi* (*laughing*). What cowards they were! They are even such men in the world! Good! What is there in the cart? What is our booty?

*Wali.* There are a couple of big chests in the cart: we can never move them. Tarvardi break them open quickly, and collect the things out of them together. I and Aruj are going. Of the horses in the cart one has been shot; two have run off into the jungle. We will catch them and load up the things on them to carry them off.

*Tarvardi.* Very good! You go and turn back the horses. I will break open the boxes and collect the things together in one place; but come back quickly, for we must not delay here long. I fear if any man came upon me I may unjustly shed blood.

فوق — ترا بخدا ! تامل کن الان میگریزم ( بنا میکند بدویدن ) *

تاروردی — (تنها) چه طور ترساندمش ! همچو مرد رندی هم میشد که من کردم - اگر پریزاد درین حالت مرا میدید از ترس زهره اش آب میشد ( در این اثنا ولی و اروج جلو اسبی که عراده را بسته بودند گرفته میکشند و در عراده هم دو تا صندوق بوده است ) *

تاروردی — ( رو بطرف ولی و اروج کرده ) همه گریختند *

ولی — خاطرجمع باش همه گریختند *

تاروردی — ( خنده کنان ) چه قدر ترسو بوده اند هوسه ! در دنیا همچو آدمها هم بوده است ! خوب توی عراده چه هست ؟ غنیمت مان چیست ؟

ولی — توی عراده دو تا صندوق گنده ایست هرگز حرکت نمیتوان داد - تاروردی تو زود آنها را بشکن اسبابش را در بیآر یکجائی جمع کن - من و اروج برویم - از اسبهاے عراده یکے گلوله خورده دو تا خودش بجنگل گریخته بگیریم بیآوریم چیزها را بار کنیم ببریم *

تاروردی — خیلے خوب شما بروید اسبها را بر گردانید - من الحال صندوقها را بشکنم اسبابش را یکجا جمع میکنم - اما زود بر گردید که اینجا نمیتوان زیاد تر معطل شد - میترسم آدم بسرم بریزد خون ناحق بکنم *

*Wali.* Dont's talk nonsense, fool! Thou canst not kill a chicken. Don't run away thyself. I make thee a present of the men to be killed.

*Aruj.* We will come back at once: don't imagine vain things. Open the boxes.

*Tarvardi.* On my eyes be it!

(*Wali and Aruj quickly run off to a distance*)

*Tarvardi.* (*alone*). It is none the worse that I am alone again. Whom should I be afraid of, now that we have put to flight owners of the goods? Ah? what large boxes they are! They must certainly be full of fine linen. Ha! Parizad as long as she lives she may wear chemises and drawers of silk stuff! That scoundrel Namaz will now demand half of it of me. He is mistaken. What has he done that I should give him half? Perhaps in the box there may be a Cashmere shawl or a royal treasure. Let me quickly look and see what there is. (*Approaches the boxes.*) It seems to me there is something moving in the box. (*As he lifts up the box a monkey suddenly jumps out of it.*) God is great! What is this? What is a monkey doing in the boxes? Do they trade in this kind of goods? What senseless merchants there are in the world! (*The monkey grins at him with its teeth.*) Oh! Thou the property of one whose father is a dog! What teeth art thou grinning at me? (*The monkey mimics him.*) See, see! he is mimicking me. Very good! I will take him as a present for

ولی — حرف ویل نگو اے سفیه! تو یک جوجهٔ نمیتوانی بکشی * خودت فرار نکن - آدم کشتنت پیشکش تو *

اروج — الحال بر میگردیم خیال نگیردت - در صندوقها را باز کن *

نارورنی — بچشم! (ولی و اروج زودی میروند دور میافتند)*

نارورنی — (تنها) باز من تنها ماندم ضرر ندارد - از که میترسم؟ صاحبان مال را که گریزانده ایم! واه چه صندوق هاے بزرگست! یقین که توش همه تافته است - پریزاد تا عمر دارد هی - پیرهن زیر جامهٔ تافته بپوشد! قورمساق نماز نصفش را حالا از من خواهد خواست - غلط میکند - چه کرده است که نصفش را باو بدهم؟ شاید درمیان صندوق شال ترمه باشد یا خزینهٔ شاهی باشد - زود تر نگاه کنم به بینم چه دارد - (میرود نزدیک صندوقها) همچو مے نماید میان صندوق چیزے حرکت میکند (تا در صندوق را بلند میکند یک دفعه میمون از صندوق بیرون میجهد) الله اکبر! این چه بود؟ میان صندوق میمون چه میکند؟ این طور هم مال تاجری میشود؟ چه قسم تاجر هاے بے معنی در دنیا هستند! (میمون با دندان غرچه میکند) آخ پدر سگ صاحب - هی! چه دندان غرچه است بمن میکنی؟ (میمون تقلیدش را میآورد) به بین به بین تقلید مرا در میآورد - خوب شد این را براے پریزاد پیشکش میبرم - بگذار این را به بیند مشغوف بشود -

Parizad. Let her see and go frantic over him ! Ah ! how shall I get hold of him ? Don't be afraid, my monkey. Come here, my pretty monkey, come here ! (*He approaches the monkey. The monkey jumps away.*) See, see, thou whose master's father is a dog ! He was nearly ready to fall on my head. Ha ! Wait and see how how I will catch thee. (*He runs after the monkey. The monkey jumps here and there ; then he runs up a tree and mimics him.*) See, now ! He thinks I shall follow him up to the top of the tree. What a devil of a monkey it is. Ugh ! I am wonderfully tired. What an idiotic merchant this has been to carry about a monkey in a cart ! I thought this scoundrel must be carrying off the property of some worth to sell, which we have attacked and robbed him of ! How could I have known that it whold have turned out so badly, that my arrow should strike a stone. How distressed I am ! But I cannot go home empty-handed. Let me see what that box contains. But indeed this box is a big one ! Certainly there must be some valuable thing is this ! How big its lid is, too, (*Strikes the lid to break it.*) Oh ! glory to God ! What growls are coming from it. (*Lifts up the lid. A bear comes out and hugs him.*) Woe, Woe ! A bear ! Oh Oh Namaz ! Oh Zuleikha ! Oh Parizad I am ruined! Oh help ! Oh, mercy ! Help me ' O friends of God, come and assist me ! Oh mercy I have done wrong. I will never again be a highwayman, or rob

آیا چه طور بگیرم؟ میمون من نترس پیش بیآ میمون قشنگم پیش بیآ! ( میرود بطرف میمون - میمون از پیششں میجهد ) به بین به بین پدر سگ صاحب! کم مانده بود سر من بیافتد - ها! صبر کن به بین من ترا چه طور خواهم گرفت ( میدود عقب سر میمون - میمون اینطرف آنطرف میجهد - بعد میرود سر درختی - تقلید او را در میآورد ) نگاه کن به بین فکرش اینست من پشت سر او بدرخت بالا بروم * چه طور میمون شیطان است! اوف! غریب خسته شدم - این چه تاجر سفیهی بوده است که میمون را بعراده گذاشته میگرداند! من همچو دانستم این خانه خراب مال معقولی برداشته میرود بفروشد بسرش ریخته لخت کردیم! من چه میدانستم که این قدر نادرست بوده است که تیر ما بسنگ خورد! چه طور دلم تنگ میشود! اما دست خالی بخانه نمیتوان برگشت - آن یکی صندوق را به بینم چه دارد - فاما صندوق بزرگ است یقین که میان این مال معقول خواهد بود - در سرش هم چه قدر بزرگ است! ( میزند درش را بکشد) آه سبحان الله چه خرخرے میآید! ( در را بلند میکند خرسے بیرون آمده او را بغل میکند) اے واے! خرس! اے نماز! اے زلیخا! اے پریزاد! خانه ام خراب شد - اے هواے! اے امان! امدادم کنید! اے دوستان خدا بدادم

anybody. Repentance, repentance, repentance! O God save me! O God, listen to my cry! I will never again go upon such paths. (*The bear scratches his face throws him down on the ground, and jumps round him. He begins to squeeze and suffocate him. At this juncture Bayram appears at the top of the hillock.*)

*Bayram.* What is this noise that's coming? Surely it is a bear that is suffocating a man.

*Tarvardi.* (*crying out*). O worshipper of God! help me; save me!

(*Bayram aims at the bear and shoots. When the gun goes off the bullet throws the bear off from Tarvardi's body. The bear quickly rises, runs towards the smoke, and disappears in the jungle.*)

*Tarvardi* (*lying with his face on the ground*). O God! may the bullet not have struck me! No! Thank, God, it has not hit me. I will get up and run away. (*Runs away rising in haste*).

*Bayram* (*coming down, approaches the cart*). What kind of cart is this? How have the bear and the man happened to come here? I believe I have wounded the bear; there is blood split. But where can the bear have gone? What has become of the man I saved?

(*At this juncture the Diwan Begi, Cossack and the Interpreter approach.*)

برسید! واے امان! غلط کردم دیگر راهزنی نمیروم کسے را لخت نمیکنم - توبه توبه توبه! اوف خدایا تو رها کن! خدایا تو بداد من برس! هرگز دیگر باین چنین راها نمیروم ( خرس رویش را میخراشد میزند بزمین میجهد بگرده اش - بنا میکند بفشار دادن و خفه کردن - درین حال بایرام سر تپه پیدا شده ) *

بایرام—این چه صداے است میآید؟ یقین خرس است آدم خفه میکند *

تاروردی—(فریاد کنان) اے خدا پرست! امداد کن مرا برهان! ( بایرام تفنگ را دراز کرده خرس را نشان میکند میاندازد- وقتیکه تفنگ خالی میشود گلوله خرس‌را از روے تار وردی کنار انداخته خرس زود برخاسته طرف دود دویده - میرود میان جنگل ناپدید میشود) *

تار وردی—( روے زمین پهن شده) اے خدا! گلوله بمن نخـــورده باشد! خیر انشاء الله نخورده است - بر خیزم فرار کنم ( زود برخاسته فرار میکند ) *

بایرام—(پائین آمده بنزدیک عراده میرسد ) این چه عراده است؟ این خرس این آدم از کجا باینجا افتاده؟ همچو میدانم خرس را مجروح کرده ام خون ریخته است - اما خرس کجا رفته باشد؟ آن آدمی که خلاص کردم چه شد؟ ( درین اثنا دیوان بیگی قزاقها و مترجم میرسند ) *

*Diwan Begi (head of Police).* They have committed another highway robbery. Cossacks! Two of you keep guard down the road; two of you take the horses; let the others bind this brave man.

*Bayram.* They to bind me? I adjure thee by God, do not give such an order. What fault have I committed?

*Diwan Begi.* How hast thou committed no fault? is it no crime to break open boxes, to rob a cart, to fire off a gun? How long will you defy the law? Will you disoby the order of the officers of the State? However little may be your intellect and understanding, at least you must have realised this much that the Russian Government protects you from Lazgians and Qipchaqs. In gratitude for these things you should submit to public order. Although you have never understood public order and law. Oh! it is of no use speaking thus to thee. Where are thy accomplices?

*Bayram.* I have no accomplices.

*Diwan Begi.* Where are the horses of this cart?

*Bayram.* I don't know.

*Diwan Begi.* "I don't know; I have not seen!"? That is your old way. Dost thou think to save the life by saying "I don't know"?

*Bayram.* Aqa, listen listen to my words! I had come into this neighbourhood to hunt.

دیوان بیگی — باز راهزنی را بنا گذاشته اند - قزاقها! دو نفر تان پائین راها نگاه کنید - دو نفر هم اسپها را بگیرید - باقی این بهادر را به بندند *

بابرام — مرا به بندند؟ ترا بخدا همچو مفرما - من چه تقصیر دارم ؟

دیوان بیگی — چه طور تقصیر نداری؟ پس این صندوقهای شکسته - عرادهٔ لخت شده - تفنگ انداختن تقصیر نیست؟ تا کی با زاکون مخالفت خواهید کرد؟ از فرمان امنای دولت بیرون خواهید رفت؟ هر چند که عقل و هوشتان کم هم بوده باشد اقلاً این قدر ها دستگیر تان بشود که دولت روس شما را از لزگیها و قپچاقها محافظت میکند * شما هم بشکرانهٔ این کارها تابع نظام بشوید اگرچه هرگز نظام و ضابطه را نفهمیده اید - ایه با تو این گفتگوها سودی ندارد - رفیقهات کو؟

بابرام — من رفیقی چیزی ندارم *

دیوان بیگی — اسپهای این عرادهٔ کجاست ؟

بابرام — نمیدانم *

دیوان بیگی — "نمیدانم - ندیده ام" عادت قدیمی تان است - همچو خیال میکنی "به نمیدانم گفتن" جان در میبری؟

بابرام — آقا شما بحرف من گوش بدهید - من درین نزدیکی

I saw a man calling out to me and begging and praying for help. I ran forward and saw a bear suffocating a man, and fired my gun at and hit the bear and wounded him. I have done nothing but this.

*Diwan Begi.* Yes; thou talkest very well. Thou wouldst with these words confound us (turn our heads round). Thy own affair is clear. In the place where a crime has been committed thou hast been caught. Thou hadst better name thy comrades.

*Bayram.* I have told the truth.

*Diwan Begi.* My son, my heart burns for thee! From thy condition it is clear that thou art a yaung man of respectable and noble appearance, and a boy of good family. Dost thou know what is the punishment and chastisement of a thief caught with arms and property in his hands?

*Bayram.* Why should I not know it? His punishment is the pole of the gallows.

*Diwan Begi.* Yes. the pole of the gallows. If thou pity not thyself, have compassion on thy father and mother. Dost thou love any one on earth.?

*Bayram.* My anxiety is on that account. Aga, I have a lady-love.

*Diwan Begi.* Good! Then thou dost confess?

پے شکار میگشتم - دیدم یکے دادم میزند بعجز و التماس امداد میخواهد - پیشتر دویدم دیدم یک خرس یک آدمی را خفه میکند - تفنگ را انداختم خرس را زدم زخمی کردم - من جز این کارے نکرده ام *

دیوان بیگی—بلے بسیار خوب حرف میزنی - میخواهی باین حرفها سر ما را پیچانی - کار خود پیداست در جائیکه تقصیر واقع شده است تو همان جا گیر آمدۀ - بهتر این است رفیقهات را بگوئی *

بایرام—من حقیقتش را عرض کردم *

دیوان بیگی—پسر من ! دلم براے تو ے سوزد - از حالتت پیداست جوان خوش سر و صورتی - پسر خوبی - هیچ میدانی دزدیکه با یراق و اسباب گرفتند چه تنبیه و نسق دارد ؟

بایرام—چرا نمیدانم ! تنبیهش چوب دار است *

دیوان بیگی—بلے که چوب دار است - اگر بخودت هم رحم نکنی بارے بر پدر و مادرت رحم بکن - هیچ کسے را در دنیا دوست میداری ؟

بایرام—همین تشویشم براے اوست - آقا یک معشوقۀ دارم *

دیوان بیگی—خوب - پس گردن میگیری ؟

*Bayram.* Aqa, I have committed no fault to confess to.

*Diwan Begi.* I have never seen such an obstinate man. Boys, tie this man's hands tight. Be careful that he does not run away. If he does, you will answer for it. Child, how far is it to your village?

*Bayram.* One farsakh.

*Diwan Begi.* We will go there. We must inquire into this affair quickly and while it is fresh (hot): but we must now go to the office. Good lord! the work is so much that one does know to which of them* he may attend. Where is the interpreter?

*Interpreter.* Here I am, Aqa.

*Diwan Begi.* Let us go. O God! what a business is this! What a service is this! One must bear everything, listen to every idle word, and give an answer. Every bleesed day, one must risk one's life. But these fools will not understand that we take all this trouble for their sakes. Policemen, bring this youth after me. *(All go off. The stage remains empty. The monkey then comes down from the tree, jumps about and disappears.)*

1. "To which one in particular he may reach."

THE CURTAIN FALLS.

بایرام ـــ من تقصیرے نکردہ ام کہ گردن بگیرم آقا *

دیوان بیگی ـــ من هرگز آدمی باین منکری ندیدہ ام - بچہا! دستہاے این را محکم بہ بندید مراقب باشید نگریزد و اگر نہ خودتان جواب خواهید داد - پسر از اینجا باوبۂ شما چہ قدر راہ است؟

بایرام ـــ یک فرسخ *

دیوان بیگی ـــ ما برویم آنجا باید عمل را زود و گرم گرم تحقیق کرد - اما حالا باید بدفتر خانہ رفت - الحمد للہ کار آنقدر است کہ آدم نمیداند کدام یکیش را برسد * مترجم کجاست؟

مترجم ـــ اینجایم آقا *

دیوان بیگی ـــ برویم - خدایا این چہ کاریست! چہ خدمتی است! باید بہمۂ چیز متحمل شد هر حرف مفتی را گوش داد و جواب گفت * هر روز از جان گذشت - اما این احمقہا باز نفہمند کہ ما همۂ این عذابہا را براے اینہا میکشیم - یساولہا! این پسرہ را پشت سر من بیآورید ( همہ میروند - مجلس خالی میماند - پس از آن میمون از درخت پائین میآید جست و خیزی میکند از چشم ناپدید میشود ) *

[ پردہ میافتد ]

## TDIRD ACT.

*Takes place in the encampment of Shams-ud-dinloo, in the village in a felt tent. Tarvardi, with his hand tied up, the headman Qurban Mashhadi, Najaf, Namaz, and all the Turkomans are sitting.*

*Najaf.* Taravardi speak and let me see what has happened to thee (thy head) who has wounded thee?

*Taravardi.* Let me go round they head* I, Wali, and Arju, had gone to the country to water the crops. In the Taus valley we came across a cart. *Wali said:* "*I and Aruj*, by way of a joke, will frighten the men of this cart." They fired off their guns. It seems the men ran away, the cart was left empty. Wali and Aruj went to bring the horses of the cart. I too, approached the boxes that were in the cart. First, out of a box there jumped a monkey and from another box a bear got up and hugged me: throwing me down on the ground he was suffocating me. All of a sudden a gun went off. The bear released me. I got up and ran away.

1. "May I turn round thy head," that is, be thy sacrifice!

## مجلس سیم

واقع میشود در محال شمس الدینلو در اوبه میان الاچیق - تار وردی سرش را بسته - کد خدا مشهدی قربان - نجف - نماز و سایر تراکمه ها نشسته اند *

نجف — تار وردی! بگو به بینم بسرت چه آمده؟ که زخمت زده است؟

تار وردی — آ دور سوت گردم! من - ولی - اروج رفته بودیم گرم سیر جهت آب یاری غله - در طاؤس دره بعرادهٔ دچار شدیم - ولی گفت "من و اروج شوخی شوخی آدمهاے این عراده را خواهیم ترساند - " تفنگ انداختند گویا آدمها گریختند عراده خالی ماند - ولی و اروج رفتند اسپان عراده را بیآورند - منهم رفتم نزد صندوقهائیکه توی عراده بود - اول از صندوقی میمونی بیرون جست و از صندوق دیگرے خرسی بلند شده مرا بغل گرفته زمینم زد خفه میکرد - یک دفعه تفنگی خالی شد - خرس مرا ویل کرد برخاستم گریختم - پس از آن نه از عراده

After this we saw no trace of the cart or of the horses. I know nothing more of this mystery.

*Najaf.* Dost thou wish to know what the mystery is ? The Taus valley is the abode of Jinns. You went out on a Wednesday and came across a company of devils. There is nothing but this.

*Tarvardi.* Well.

*Turkomans.* No doubt they were truly company of devils. If not, what were the m. key and bear doing in the cart ?

*Najaf.* But, Tarvardi, thou art wound. Rise and go away from this place. The Diw. Begi wishes to come here. Let us see wh. he has to say to us. *Tarvardi rises and goes Meanwhile the Diwan Begi arrives. All rise.*

*Diwan Begi (sitting on a chair)* Chief, thou art acquainted with Russian ? Speak. and le me see who these are.

*Chief.* These are the people of the village. This is Namaz. This is Najaf. This is Qurban Mashhadi, a respectable and rich man.

*Diwan Begi.* His wealth is very necessary. Please God, I will show you the signs of the wealth you point out to me. *(Turning to the Interpreter).* Kamaloff, arrange these gentlemen according to the rank of each. Whoever is the highest, let him stand at the head.

و نه از اسبان اثرے ندیدیم - دیگر نمیدانم این چه سرے است *

نجف—میخواهی چه سر بشود؟ طاوس دره جاے اجنه است - روز چهارشنبه بیرون رفته اید بجمعیت شیاطین دچار شده اید - جز این چیزے نیست *

تاروردی—بلے *

قراکه‌ها—بیشک بجمعیت شیاطین راست شده اند و اگر نه میمون و خرس در عراده چه میکرد؟

نجف—اما تاروردی تو زخم داری بر خیز ازینجا برو- دیوان بیگی اینجا خواهد آمد به بینیم با ما چه حرف دارد (تاروردی پا میشود میرود) *

( درینحال دیوان بیگی میرسد - همه پا میایستند ) *

دیوان بیگی (روے کرسی نشسته) کدخدا تو زبان روسی بلدی- به گو به بینم اینها کیستند؟

کدخدا—اینها اهل اوبه هستند - این نماز است * این نجف است * این مشهدی قربان است مردیست محترم- دولت مند *

دیوان بیگی—دولتش خیلے لازم بود * انشاء الله دولت نشان دادن شما را بشما مے نمایم ( رو بمترجم میکند ) کمالوف! این حضرات را بمناسبت مرتبهٔ هر کس ترتیب بده مرتبهٔ هر که بالا تر است بالا تر بایستد *

*Interpreter.* Aqa, they must all be of one rank.

*Diwan Begi.* Good ! Which of them is accounted the most Intelligent ?

*Interpreter.* As far as I know,, they are all of equal intelligence.

*Diwan Begi.* There is no God but Allah ! Surely there must be one among them who, in comparison with the others, understands languages, and can speak better so that I may turn to and make inquiries of him. It is not possilbe to talk to all of them at once.

*Interpreter.* In that case Najaf must be the the most intelligent and clever, since he knows Russian a liltle.

*Diwan Begi.* God ! Let Najaf stand at the head. (*The Interpreter puts Najaf at the head of the row*). O Najaf, hear my words to the end, and then answer.

*Najaf.* On my eyes be it, Aqa.

*Diwan Begi.* (*bringing a paper out of his pocket*). Mr. Fuchs, a foreigner and keeper of animals, has presented a petition to me, saying that three days ago he was coming with his animals along the Tiflis road, and was following his cart at a short distance. By chance some highwaymen came up to his cart. In the

مترجم—آقا بایست که اینها همه در یک مرتبه بوده باشند *

دیوان بیگی—خوب! هر کدام که با عقلتر محسوب میشود *

مترجم—همچو میدانم که همگی بیک عقل بوده باشند *

دیوان بیگی—لا اله الا الله! آخر البته یکی از اینها نسبت بآن دیگرها زبان فهم و سخندان خواهد بود که باو مترجم شده سوال و جواب کنم - یکدفعه با همهٔ ایشان که نمیتوان حرف زد *

مترجم—درین صورت نجف بایست از آنها فهمیده و سخندان تر بوده باشد چونکه زبان روسی را هم کمی بلد است *

دیوان بیگی—خوب نجف بالا تر وا ایستد (مترجم نجف را سرصف میگزارد) اے نجف حرف را تا آخر گوش کن بعد جواب بده *

نجف—چشم آقا *

دیوان بیگی—(کاغذے از بغلش در آورده) از اهل مملکت خارجه جناب فوق حافظ جانوران عریضه بمن داده است که پس پری روز در عرض راه تفلیس با جانوران خود میآمده است قدرے از عراده عقب تر بوده است - اتفاقاً چند نفری راهزن سر عراده ریخته اند - در عراده

cart there were an American bear and a Brazilian monkey, a couple of large hyenas, and other beasts. A horse in the cart was killed by the shots the robbers fired from their guns, the American bear was wounded, and the monkey ran awy and has been lost. It is suspected the goods in the cart have also been stolen. The wounded bear has been found in the jungle, and one of the robbers has also been captured. Now according to precise information received, on the day that this took place, three men on horseback, well armed, were seen as they went down from your village. No doubt they are some of your children. You must give them up to me at once, or else I shall make all of you miserable.

*Najaf.* Aqa, you certainly must be an intelligent man that they should have given such a large district into your charge. Our enemies have represented falsely to you. You must never believe such absurd words.

*Diwan Begi.* What is the meaning of absurd? Is such an open robbery in the middle of my district absurd?

*Najaf.* Aqa, ask me the particulars of this, and I will represent them to you truly.

*Diwan Begi.* Speak! That is what I wish as well.

*Najaf.* On Wednesday some of our children

هم یک خرس ینگی دنیا و یک میمون برازیل و دو گورکن بزرگ و جانوران دیگر بوده است - یک راس اسپ عراده هم از تفنگهاے که دزدها میاندازند کشته شده خرس ینگی دنیا زخم برداشته - میمون هم گریخته گم شده است - مظنه که اسباب توی عراده نیز غارت شده باشد - خرس مجروح در جنگل پیدا شده و یکے از دزد ها هم گیر آمده است - الحال بنابر اخبار صریحه معلوم میشود روزیکه این اتفاق افتاده است سه تا سوار پر اسباب و یراق وقتے که از اوبۀ شما پائین میرفتند دیده اند - بے شک آنها از بچۀ هاے شما هستند باید آنها را الحال بمن بدهید و الا شما را بدبخت میکنم *

نجف — آقا شما البته آدم با عقلے هستید که محال باین بزرگی را بشما سپرده اند - دشمنان ما خدمت شما خلاف عرض کرده اند - شما باید هیچ وقت باین حرفهاے واهی باور نکنید *

دیوان بیگی — واهی یعنے چه؟ درمیان بلوک من دزدی باین آشکارے واهیست ؟

نجف — آقا حقیقت این را از من بپرسید من راستش را بشما عرض کنم *

دیوان بیگی — بگو مفهم آنرا میخواهم *

نجف — چند نفر از بچهاے اوبه مان روز چهارشنبه براے

had gone into the country to water the fields. They met a company of devils. The devils were going in the cart of their own accord, and they foolishly fired off their guns towards the cart, so that the Jinns might be frightened and run away. They ought to have taken the name of Allah: they did not utter it. Jinns being angry they can assume any form. Taking that of a bear, they turned round; they fell on them and seized them with teeth. Now our enemies have made out a stroy of this, calling the biggest of Jinns by the name of Fuchs, and they have deceived you.

*Diwan Begi (angrily in Russian).* Look at the man: he calls what is round a walunt.

*Najaf (turniug to the Interpmeter).* I have not understood. What does the Aqa say?

*Interpreter.* The Diwan Begi says: "Are walnuts and filbert-nuts plentiful among you?"

*Najaf (to Interpreter)).* Yes; may I turn round thy head! Represent to the Diwan Begi that this valley is known by the name of the Valley of Filberts; it is a mine of nuts and filberts. Please God, at the time of picking and shaking down the filberts and valnuts, we will bring a sack as present to him, for acceptance of the Diwan Begi, in accordance with his diguity. On our eyes be it!

*Interpreter (lo the Diwan Begi in Russian.)* Aqa, Najaf represents: "We will bring sacks to

آب یاری کشت بگرمسیر رفته بودند - بجمعیت شیاطین بر میخوردند - شیاطین ها میان عراده برائے خودشان میرفتند اینها احمقی کرده بسوے عراده تفنگ انداخته اند که جنها بترسند فرار کنند - میبایست باسم الله بگویند نگفته اند - جنها خشمناک شده چون بهر شکل میتوانند بروند بشکل خرس برگشته بر سر اینها ریخته دندان گرفته اند - حالا دشمنان ما این را یک نقلے ساخته بزرگ جنها را فرق اسم گذاشته شما را سر در گم میگذارند *

دیوان بیگی—(خشمگین بزبان روسی) مردکه را به بین گرد را گردو میخواند *

نجف—(رو بمترجم کرده) نفهمیدم آقا چه مے فرمایند؟
مترجم—دیوان بیگی مے فرمایند گردو و فندق درمیان شما ها خیلے میشود؟

نجف—(بمترجم) آرے دور سرت گردم! بدیوان بیگی عرض کن این دره باسم فندق دره معروف است معدن گردو و فندق است - انشاء الله وقت چیدن و تکانیدن فندق و گردو جوال جوال خدمت ایشان میآریم پذیرائے دیوان بیگی بفراخور شأن او - سر چشم ما *

مترجم—(بدیوان بیگی بزبان روسی) آقا! نجف عرض میکند که "وقت گردو و فندق جوال جوال خدمت شما خواهیم

to you at the season of nuts and filberts, in accordance with your rank, and will make offerings to you."

*Diwan Begi (angrily).* How absurdly the man is talking! Do I want nuts and filberts? What should I do with them? Of what necessity is their guidance for me? I know the way I have come better than thou dost, and do not want your guidance. Give me the thieves.

*Najaf.* What thief, Aqa?

*Diwan Begi.* How "what thief? I have been talking to thee for an hour, and still thou askest "what thief?"

*Najaf.* I have already represented to you Aqa, that our sons have robbed no one, but they came across a troop of devils.

*Diwan Begi.* Thou art talking all nonsense.

*Najaf.* Aqa, you have seen the world. You are wise. Has it ever happened that bears and monkeys and hyenas have travelled about in a cart from town to town?

*Diwan Begi.* But I say there were a bear and a monkey in the cart.

*Najaf.* What have you said, Aqa?

*Diwan Begi.* I said their keeper was travelling

آورد و لایق شأن شما پذیرائے و راه آورد شما را بعمل میآوریم ''*

دیوان بیگی—(خشمناک) مردکه چه نامربوطات میگوید! گردو و فندق را من میخواهم چکنم؟ راهنما آنها برائے من چه لازم است؟ من راهیکه آمدم خودم بهتر از تو بلدم احتیاج براهنمائی شما ندارم- شما دزدها را بمن بدهید*

نجف—چه دزد آقا*

دیوان بیگی—چه طور چه دزد؟ یک ساعت است با تو حرف میزنم باز میپرسی چه دزد!

نجف—آخر من هم خدمت شما عرض کردم آقا بچهاے ما سر کسے نریخته اند الا این که بجمعیت شیاطین برخورده اند*

دیوان بیگی—تو که همه راه جفنگیات حرف میزنی*

نجف—آقا شما دنیا دیده اید عقل دارید- هیچ شده است که خرس و میمون و گور کن عراده سوار بشود شهر بشهر سیاحت کند؟

دیوان بیگی—من مگر میگویم خرس و میمون عراده سوار شده بودند!

نجف—پس چه طور گفتی آقا؟

دیوان بیگی—من گفتم حافظ آنها سیاحت میکرد*

*Najaf.* In a a cart?

*Diwan Begi.* Yes.

*Najaf.* Alone?

*Diwan Begi.* No; with their animals.

*Najaf.* Then is he the king of beasts?

*Diwan Begi.* These questions do not become thee. Thou art straining my understanding.

*Najaf.* I am not straining my understanding; but bears and monkeys do not travel about in carts. It is certain that they were devils who appeared in these forms.

*DiwanBegi.* O God, what a set these are! Now, come, explain this to them. Bayram will never confess. These people evidently wish to make me suspected. Good! Show me those children who met with the devils.

*Najaf.* What wilt thou do, Aqa?

*Diwan Begi.* I must have them.

*Namaz.* Aqa, do not accuse us on the word of our enemies.

*Diwan Begi.* What enemies?

*Namaz.* These Amirlu on on all four sides, are our enemies.

نجف—در عراده ؟

دیوان بیگی—بلی *

نجف—تنها ؟

دیوان بیگی—خیر با جانوران خودش *

نجف—مگر او پادشاه جانوران است ؟

دیوان بیگی—این سوالها دیگر بتو نمیرسد بعقل خودت زور بزنی *

نجف—من بعقل خودم زور نمیزنم - اما خرس و میمون عراده سوار شده بسیاحت نمیروند - یقین است که شیاطین بوده اند با این شکل نمایان شده اند *

دیوان بیگی—خدایا اینها چه طایفه است ! حال بیا باینها مطلب حالی کن - بایرام هرگز گردن نمی گیرد - اینها هم آشکارا میخواهند بمن مشتبه کنند - آن بچه ها را به جمعیت شیاطین دچار شده اند بمن بنمائید *

نجف—میخواهی چه کنی آقا ؟

دیوان بیگی—لازم دارم *

نماز—آقا بحرف دشمنان ما را بتهمت نینداز *

دیوان بیگی—کدام دشمنان ؟

نماز—این همه امیرلو در چار دور ما دشمن است *

*DiwanBegi.* My dear fellow, the Tartars did not inform me of these horsemen from below. The Mulqanis told me.

*Namaz.* The Mulqanis are most hostile to us of all. There is contention and strife between us and them on account of soil and land. Now, it is known this talking like a story-maker and this devilry has arisen from them. This kind of devilry has never entered into the thoughts of any Mussulman. After this, be it on my eyes to do service to the Mulqanis!

*Diwan Begi.* Hell! Now give me the robbers, and after that do what you can.

*Najaf.* No one can steal from empty ground. Our children have robbed no one.

*Diwan Begi.* Kamaloff, what must we do? Truly these people do not believe what I say.

*Interpreter.* By Allah, Aqa! They do not believe it to the extent of a single hair's end.

*Diwan Begi (turning to a Kassack).* Matthew go and tell the Police to drag and bring that bear here.

*Kossack.* On my eyes be it! (*Goes*).

*Diwan Begi (to Najaf)* I will now prove that my words are true. The Mulqanis have not made it up.

دیوان بیگی—اے جان من! خبر سوار ھاے پائین را تاتار ھا
بمن نداده است - ملقانیها گفته اند *

نماز—ملقانیها از همه زیاد تر با ما دشمن است همیشه میان
ما و آنها سر زمین و خاک جنگ و جدل میشود۔
اکنون همچو معلوم است همچو بطور استادی سخن
ساختن و شیطانت کار از اینها بوده - در سر هیچ
مسلمانی هرگز این قسم شیطان فکرے نمیشد۔ من
بعد بملقانیها خدمت کردن بالاے چشم *

دیوان بیگی—بجهنم! الحال دزدها را بدهید بعد هر چه مے
توانید بکنید *

نجف—از زمین خالی که نمے توان دزدی ساخت - بچهاے
ما کسے را لخت نکرده اند *

دیوان بیگی—کمالوف! چه باید کرد؟ راستی راستی اینها
بحرفهاے من باور ندارند *

مترجم—والله آقا بقدر سر موئے باور ندارند *

دیوان بیگی—( رو بقزاقی کرده ) ماطوی! برو بیساولها بگو
که آن خرس را بکشد بیآورد اینجا *

قزاق—چشم! (میرود) *

دیوان بیگی—(نجف) من الحال ثابت میکنم که حرفهاے
من راست است ملقانیها نساخته اند *

*Najaf.* Aqa do not take useless trouble. How canst thou prove a thing that has no root?

(*At this point the palice bring in the bear*)

*Diwan Begi* (*to Interpreter*) Kamaloff, say this is the proof that I am not speaking absurdly.

*Interpreter* (*pointing to the bear*). The Diwan Begi says this is the witness that I do not tell vain tales.

*Najaf.* Good! This is the witness. Let him give his evidence, that I may see.

*Interpreter* (*to the Diwan Begi*). Aqa, he prays that the bear may give evidence, that he may see it.

*Diwan Begi* (*sharply*). But how can a bear give evidence? O Kamaloff, thou fool! Dost thou repeat this to me? Canst thou not answer this thyself? Matthew, dost thou know Turkish.

*Kossack* (*in a loud voice*). I never know it Aqa.

*Kossack.* There is never anybody that knows it. No. 21 of the regiment, Kossack Sotnikoff wished to learn it.

*Diwan Begi.* Hold your tongue! It was very proper that he should desire to learn it. (*Turning to Najaf*) O my dear fellow! How can a bear give evidence?

نجف—آقا عبث زحمت نکشید - چیزے که اصل ندارد کجاش را اثبات خواهی کرد؟

( درین حال یساول ها خرس را میآورند )

دیوان بیگی—(بمترجم) کمالوف! بگو دلیل اینکه من بے خود نمیگویم اینست

مترجم—(اشاره بطرف خرس کرده) دیوان بیگی مے فرماید اینست شاهد که من بیجا نقل نمے گویم *

نجف—خوب! این شاهد اداے شهادت بکند به بینم *

مترجم—(بدیوان بیگی) آقا! عرض میکند که خرس اداے شهادت بکند به بینم *

دیوان بیگی—(تند کرده) مگر خرس اداے شهادت میتواند بکند؟ فو کمالوف تو احمق! هم این را بمن باز میگوئی مگر خودت نمیتوانی جوابش را بدهی؟ ماطوی! تو که ترکی میدانی؟

قزاق—(بآهنگ بلند) هرگز نمیدانم آقا*

دیوان بیگی—از قزاقها کسے است بداند؟

قزاق—هرگز کسے نیست بداند - از فوج نمرهٔ بیست و یکم سوتلیقوف قزاق میخواست زبانی یاد گیرد *

دیوان بیگی—نفست بگیرد! خیلے لازم است که میخواست یاد بگیرد (رو بنجف کرده) آجانم خرس چه طور میتواند اداے شهادت بکند؟

*Najaf.* Did we not say so, Aqa? You yourself bring the bear face to face with us. In Shams-ud-Dinlu's jungle there are plenty of bears. Everyone can catch one. From this it is not established that bears and monkeys ride in carts and travel round the district.

*Diwa Begi.* Now will you point out the robbers?

*Najaf.* Aqa, where is the thief that we should point him out?

*Diwa Begi.* The thieves are known. I myself know the way to catch them, but it will be the worse for you.

*Najaf.* God's order! None can flee from the decrees of destiny.

*Diwan Begi.* Come, make yourselves scarce out of my sight. I have wasted so much time uselessly on you. I know well what I must do. *(All go out).*

*Diwan Begi* (to *himself*). What shall I do? Clearly, as it appears, Bayram may not be in fault, although the circumstances evidently point to his crime. O chief! dost thou know those children who met the devils?

*Chief.* I do not know them, Aqa.

*Diwa Begi.* Hast thou not heard who they were?

*Chief.* Aqa, how should I know Turkoman men?

*Diwan Begi.* They could be produced by spies.

نجف—ما که نگفتیم آقا - شما خودتان خرس را آورید با ما روبرو کنید - جنگل شمس الدینلو خرس زیاد است همه کس میتوانند یکے را بگیرند - ازین لازم نمے آید که خرسها و میمونها عراده سوار شده محالات را گردش کنند*

دیوان بیگی—حالا دزدها را نشان نخواهید داد؟

نجف—آقا دزد کجاست که نشان بدهیم؟

دیوان بیگی—دزدها معلوم است طریق گرفتن آنها را هم خود میدانم اما براے شما بد خواهد گذشت *

نجف—الحکم لله! از تقدیرات قضائی نمیتوان گریخت*

دیوان بیگی—ده! پس از پیش چشمم گم شوید - این قدر وقت هم عبث اوقات خودم را صرف شماها کردم خودم خوب میدانم که چه باید بکنم (همگی بیرون میروند)*

دیوان بیگی—(پیش خود) چه کنم؟ ظاهراً همچو مینماید بایرام مقصر نباشد اگرچه گذارش بتقصیر او بسیار دلالت میکند - اے کدخدا تو آن بچهاے را که بجمعیت شیاطین دچار شده اند میشناسی؟

کدخدا—نمیشناسم آقا!

دیوان بیگی—نشنیدهٔ کے ها بوده اند؟

کدخدا—آقا مردمان تراکمه از کجا خواهیم شنفت؟

دیوان بیگی—میشود تجسس نموده پیدا کرد*

*Chief.* When could I get them ? All have fled and concealed themselves.

*Diwan Begi.* If they are not in fault, why do they run away and hide ?

*Chief.* The woman were all listening behind the tents. They must certainly have given information that the Diwan Begi wishes to seize them. Might they not run away from fear ?

*Diwan Begi.* Good ! Go thou, too, about thy business. Nothing will be accomplished by such a conversation. All will say : "We know nothing ; we have understood nothing; we have gone nowhere." What remedy is there ? What must be done ? Cossacks, bring the prisoner here. *The Cossacks bring Bayram with his hands tied).* How dost thou prove thy innocence ?

*Bayram.* Aqa you have seen many countries, have exercised authority. Think and see. Could I alone commit high-way robbery, or go out to plunder men ?

*Diwan Begi.* Come ! Then why not name thy comrades ?

*Bayram.* I said I had no accomplices.

*Diwan Begi.* Thou hadst accomplices. They have left thee and have escaped.

*Bayram.* This affair can never fit in with

کدخدا — از کجا توان یافت ؟ همه گریخته قایم شده اند *

دیوان بیگی — اگر تقصیر ندارند - چرا میگریزند - قایم میشوند ؟

کدخدا — زنها همه پشت آلاچیق گوش میدارند - البته بانها خبر میدهند که دیوان بیگی میخواهد شما را بگیرد - آنها هم از ترس نمیشود که بگریزند ؟

دیوان بیگی — خوب ! توهم برو پی کارت - از این حرفها بهیچ وجه کارے ساخته نخواهد شد - همه خواهند گفت " نمیدانیم - چیزے نفهمیده ایم - جاۓ نرفته ایم - " چاره چیست ؟ چه باید کرد ؟ اے قزاقها دوستاق را اینجا بیاورید ( قزاقها بایرام را دست بسته حاضر میکنند ) تو بے تقصیری خود را بچه دلیل اثبات میکنی ؟

بایرام — آقا شما ولایتها دیده اید ؟ بزرگی کرده اید - فکر بکنید به بینید - من تنها میتوانم براه زنی و یا آدم لخت کردن بروم ؟

دیوان بیگی — ده ! پس رفیقهات را چرا نمیگوئی ؟

بایرام — من که گفتم رفیق ندارم *

دیوان بیگی — رفیق داشتۀ - ترا گذاشته اند - در رفته اند *

بایرام — هرگز این کار با دزدی کردن درست نمیآید -

robbery. As long as he can help it, a robber does not leave his comrades. After a highway robbery they do not separate. But how will you find this out? Certainly you have never gone out thieving!

*Diwan Begi.* Although I have not gone out thieving, yet I have caught many thieves. I know what thou sayest is true.

*Bayram.* Aqa, if I had been in fault, I should, after the manner of robbers, not have been taken without showing a fight.

*Diwan Begi.* It is true! Then who is in fault?

*Bayram.* I do not rightly know. But even if I knew, it would very hard for me to say.

*Diwan Begi.* Why?

*Bayram.* For the reason: how can a man give up his own equals and comrades?

*Diwan Begi.* Then wilt thou be punished alone? My heart burns for thee; but there is no help for it. Say it, if thou hast a petition or word to speak.

*Bayram.* Aqa, I have a petition, if you will accept it.

*Diwan Begi.* Speak! Let me hear what it is.

*Bayram.* I cannot be so bold, Aqa,

*Diwan Begi.* Why not be bold! Say, and let me see.

*Bayram.* Aqa, if you will allow me, I wish to take leave.

دزد تا چاره دارد رفیقش را ویل نمیکند - پس از راه زدن از هم جدا نمیشوند - اما شما این را از کجا خواهید دانست؟ یقین است که شما هرگز بدزدی نرفته اید *

دیوان بیگی — هرچند من بدزدی نرفته ام اما دزد زیاد گرفته ام - میدانم راست میگوئی *

بایرام — آقا اگر من مقصر میشدم - چنانکه عادت دزدان است جنگ نکرده گیر نمے افتادم *

دیوان بیگی — راست است - پس مقصر کیست؟

بایرام — درست نمیدانم - اما اگر بدانم هم گفتنش بسیار مشکل است *

دیوان بیگی — چرا؟

بایرام — برای آنکه آدم چه طور میتواند امثال و اقران خود را بدست بدهد؟

دیوان بیگی — پس میخواهی تنها بد بخت بشوی؟ من دلم برای تو میسوزد ولی چاره نیست - عرض و سخنی داری بگو *

بایرام — آقا یک عرضی دارم اگر قبول بکنید *

دیوان بیگی — بگو به بینم چیست *

بایرام — نمیتوانم جرأت بکنم آقا *

دیوان بیگی — چرا جرأت نمیکنی؟ بگو به بینم *

بایرام — آقا اگر اذن بدهید میخواهم رخصت بخواهم *

*Diwan Begi.* Of thy father ?

*Bayram.* (*Abashed*) No.

*Diwan Begi.* Of thy relatives and family ?

*Bayram.* No ; but if it is impossible, the power is with you.

*Diuan Bigi* (*turning away his head*). I know not what grief this poor man has. (*Then turning to Bayram*). Give me thy word that thou wilt not run away. I give thee leave.

*Bayram.* By God, I am not one to run away.

*Diwan Begi.* Policeman Karim ! Lossen his hands. Sit there thyself, that he may not run away. O Kamaloff, I must go home and set to work to look for the robbers and it will be necessary to have the Austrian Fuchs present.

*Interpreter.* Very good, Aqa ! (*Exeunt*).

*Bayram* (*to Policeman Karim*). Karim ! The Diwan Begi is a good man, but he does not know that we are old friends.

*Kakim.* What dost thou want in these words ? Dost thou wish me to release thee and let thee go ?

*Bayram.* No ; I have given my word to the Diwan Begi. I will go nowhere. That is not my object.

*Karim.* What is thy object.

دیوان بیگی—با پدرت ؟

بایرام—( شرمگین ) خیر *

دیوان بیگی—با خویش و قومت ؟

بایرام—خیر - اما اگر ممکن نشود اختیار با شماست *

دیوان بیگی—( روش را آنطرف کرده ) نمیدانم این فقیر چه دردی دارد ( بعد ببایرام متوجه شده ) قول بده فرار نکنی - رخصت میدهم *

بایرام—بخدا که فرار کن نیستم *

دیوان بیگی—اے یساول کریم! دستهاے این را باز کن - خودت هم آنجا بنشین که فرار نکند - اے کمالوف! من باید بیورت بر گردم براے جستن دزدها بناے بگذارم و لازم است نمسه فوق خودش هم حاظر باشد *

مترجم—بلے آقا - (بیرون میروند) *

بایرام—( بکریم یساول ) کریم! دیوان بیگی خوب مردی بوده است - اما نمیداند که دوستی من و شما قدیمی است *

کریم—یعنی ازین حرف غرض تو چیست ؟ میخواهی ویلت کنم - در روی ؟

بایرام—خیر - بدیوان بیگی قول داده ام هیچ جا نمیروم - مقصودم این نیست *

کریم—مقصودت چیست ؟

*Bayram.* I wish thee to go quickly to Zuleikha, and tell her my condition.

*Karim.* Zuleikha, wife of Namaz ?

*Bayram.* Yes.

*Karim.* To tell her thy condition.

*Bayram.* Aye.

*Karim.* Any other word than this ?

*Bayram.* There is no other word than this.

*Karim.* Good ! I will go. (*Turns in that direction*). He is a strange man. If he runs away, he has run away. Ha ! (*Goes.*)

*Bayram* (*alone*). O God, will Zuleikha understand ? Will she understand my meaning ? Shall I see Parizad's face again ? Zuleikha is a tricky woman ; can she be trusted ? Ah ! O God, may I be the sacrifice of Thy bounty ! * Parizad comes ! (*Parizad enters, and at a distance from her, Zuleikha comes as well.*)

*Bayram.* Oh ! my gazelle, my deer, my quarry! Art thou come, indeed ? Come, let me embrace thee. Oh ! may I walk round thy head ! Stay ! let me gaze on thee to my fill ! Now that I have seen thee, all my pain and grief are forgotten. May thy pain be on my soul ! Why dost thou weep ? Light of my eyes, God forbid that thou shouldst be afraid for me ! Fear not, the truth will become clear and I shall be freed.

* " May I be an offering of Thy grace !"

بایرام — خواهش میکنم زود خود را بزلیخا برسانی احوال مرا باو بگوئی *
کریم — زلیخا زن نماز؟
بایرام — آرے *
کریم — احوالت را بگویم ؟
بایرام — ایـه !
کریم — دیگر حرفے غیر از این ؟
بایرام — غیر از این دیگر حرفے نیست *
کریم — خوب ! میروم ( رویش را آنطرف کرده ) غریب آدم است اگر بگریزد گریخته است ها ! (میرود)*
بایرام — (تنها) خـدایا زلیخا خواهد فهمید ؟ مطلب مرا حالی خواهد شد ؟ دیگر روے پریزاد را خواهم دید ؟ زلیخا زن حیله کاریست - باو اعتبار میتوان کرد؟ آوخ! اے خدا قربان کرمت ! پریزاد مے آید (دریندحال پریزاد داخل میشود و زلیخا هم از آن دور میآیـد ) *
کریم — آخ ! غزال من ! آهوے من ! شکار من ! این توئی آمدۀ ؟ بیا ببغلت بگیرم - اے دور سیرت گردم ! باش تا سیرت به بینم - الحال که ترا دیدم همۀ درد و غم فراموش شد - دردت بجانم ! چرا گـریه میکنی ؟ نور چشم ! مبادا از جانب من ترس داشته باشی ! نترس ! حق آشکار خواهد شد - من هم خلاص میشوم *

*Parizad.* Until thou art freed the affair will be beyond remedy. Wy have they seized thee? How has this misfortune befallen thee when thou art innocent?

*Bagram.* I have no fault but this, that the well-digger is always at the bottom of the well. I dug a pit for another, and have myself fallen into the well. Now wilt thou consent to my giving myself a bad name by playing a traitor? Shall I name Tarvardi?

*Parizad.* Name him. I am in tired of my life on his account.

*Bayram.* Be not enraged. If, please God, I do not die, I will soon make the happy.

*Parizad.* Oh, Bayram! All good fortune for the future has forsaken me. The dark day is very near.

*Bayram.* What talk is this, Parizad? What art thou saying? Why dost thou weep? I adjure thee by God, speak, that I may see what dark day is near. What does that mean?

*Parizad.* The matter has gone beyond remedy. Preparations for the wedding are being made, and they have notified my uncle's order for it. In another day they will commence the bridal ceremonies.

*Bayram.* Will they give thee to Travardi! O God, be Thou the Judge! O God, what thing is this? Shall this tyrant again make me

پریزاد—تا تو خلاص شوی کار از کار میگذرد - ترا چرا گرفتند؟ بتو که بے تقصیر بودی این مصیبت چرا رو داده است؟

بایرام—من تقصیرے جز این ندارم که چاه کن همیشه ته چاه است - من براے دیگرے چاه کندم خودم بچاه افتادم* اکنون تو راضی میشوی که من خودم را بدنام کرده اسم چوغولی بسر خود بگذارم؟ تاروردی را نشان بدهم؟

پریزاد—نشان بده - من از دست او بجان آمده ام*

بایرام—هیچ غصه نخور! انشاء الله! اگر نمردم باین زودی ترا خوش بخت میکنم*

پریزاد—آخ بایرام! خوش بختیٔ من دیگر رفت - سیه روزی بسیار نزدیک است*

بایرام—این چه حرفست پریزاد؟ چه میگوئی؟ گریه چرا میکنی؟ ترا بخدا بگو به بینم سیه روزی نزدیک است یعنی چه؟

پریزاد—کار از کار گذشته است - تدارک طوی حاضر شده - فرمایش عموم را هم اعلام کرده اند - یکروز بعد دست بکارند براے عروسی*

بایرام—ترا بتاروردی میدهند؟ خدایا دیوان کن! اے خدا این چه کاریست؟ دیگر این ظالم از هر طرف

unhappy on every side? By Allah! I will either kill him or give myself to be slain.

*Parizad.* I, too, without doubt will die. I can never be Tarvardi's wife. (*Meanwhile the mother of Parizad's betrothed and all the Turkomans enter.*)

*Soona (mother of Parizad's betrothed).* Oh girl, oh shameless one! What business hast thou here? Why dost thou come to a strange man in this strange place? Get thee out! Do thou die young, and go out!

*Karim (coming in).* O woman, may thy breath be stopped! I will never allow thee to turn the girl out of this place. Her heart does not desire Tarvardi. You cannot give her to him by force. The girl belongs to Bayram.

*Qurban M.* What right hast thou to enterfere in this business? Who art thou? She is the daughter of my own brother, and I have power over her. I will give her to whomever I choose. Do not thou chatter.

*Karim.* Thou hast never had a right to excercise authority over that girl.

*Qurban M.* I will tell thee whether I can exercise authority or not. Girl, come, go out!

مرا بد بخت خواهد کرد؟ والله یا او را میکشم یا خود را بکشتن میدهم *

پریزاد — من هم بےشبهه خواهم مرد - من هرگز زن تاروردی نمیتوانم بشوم ( درینحال مادر شوهر پریزاد و سایر تراکمه ها داخل میشوند) *

مریا — ( مادر شوهر پریزاد) اے دختر اے بے شرم! اینجا چه کار داری؟ تو باین منزل بیگانه پیش آدم غیر چرا آمدهٔ؟ برو بیرون! جوانمرگ شده بیرون برو!

کریم — ( درینحال رسیده ) اے زنکه نفست بگیرد؟ من هرگز نمیگذارم تو آن دختره را از اینجا بیرون بکنی. تاروردی را دلش نمیخواهد- بزور نمیتوانید این را باو بدهید- دختره مال بایرام است *

مشهدی قربان — بتو چه دخل دارد باین عملها دخیل بشوی؟ تو چه کارهٔ؟ دختر برادر خودم است - اختیارش را دارم- به هر که میخواهم میدهم - تو پرچانگی نکن *

کریم — تو هیچ وقت حق نداری بآن دختره بزرگی کنی *

مشهدی قربان — بتو معلوم میکنم که بزرگی میتوانم کرد یا نه - دختره بیآ برو بیرون !

*Karim.* Let me see how thou wilt tell me. Girl, do not move! Stand where thou art! Let me see who can carry thee off from the hand of a policeman of the Diwan Begi.

*Qurban M.* Don't frighten me with the Diwan Bəgi: I will twist* thy bowels round thy feet. (*Comes forward, drawing his dagger. Karim also draws his dagger, and they attack each other. An outcry is raised. The Turkomans come between and separate them. Meanwhile, Tarvardi comes in with his head bound up.*)

*Tarvardi.* Who can keep my betrothed here? By Allah! I will kill all here: I will tear them to pieces. (*The men stop him*). You let me loose! By Allah, I will tear you all to pieces!

*Chief.* O Tarvardi, what art thou saying? Wilt thou tear to pieces the Diwan Begi's policeman?

*Tarvardi.* Diwan Begi's policeman must indeed be a very big man! I am not afraid of the Diwan Begi himself, or the Governor, or the Magistrate. Ugh! How awfully my wound pains me! One might say they were putting a knife in it.

*Qurban M.* O! Mind you not chatter any more. Go out.

*Bayram* (*in a low tone to Parizad*). Parizad, go thou as well now, and let me see what should be done. When the Diwan Begi comes, I will make a request to him. (*At his juncture the Diwan Begi arrives*).

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*This is really short for می پیچم "I will twist." "I will twist thy entrails round thy feet."

کریم — به بینم چه طور معلوم میکنی - دختر حرکت نکن! وا آیست جات خود! به بینم ترا از دست یساول دیوان بیگی که میتواند بگیرد ببرد؟

مشهدی قربان — با دیوان بیگی ما را مترسان روده‌ها ترا بپایت می پیچم (قمه اش را کشیده پیش میرود - کریم هم قمه کشیده بسر همدیگر حمله میکنند - داد و فریاد بلند میشود - تراکمه ها میانه افتاده سوا میکنند - درینحال تاروردی سرش را پیچیده میرسد)*

تاروردی — که میتواند نامزد مرا اینجا نگاه بدارد؟ والله همه را درینجا میکشم - ریز ریز میکنم (مردم جلوش را میگیرند) ویلم کنید! وا همه را ریز ریز خواهم کرد!

کل خدا — آ تاروردی چه میگوئی؟ یساول دیوان بیگی را ریز میکنی؟

تاروردی — یساول دیوان بیگی یعنی خیلی آدم است - من از خود دیوان بیگی و غوبور ناتور و نچالنک هم نمیترسم - اوف! جاے زخم چه بد درد میکند! گویا که کاردش میزنند*

مشهدی قربان — اے زنهار دیگر قال و قیل نکنید - بروید بیرون*

بایرام — (آهسته به پریزاد) پریزاد تو هم حالا برو تا به بینم چه باید کرد - وقتیکه دیوان بیگی آمد میخواهم عرض بکنم (درین بین دیوان بیگی وارد میشود)*

*Diwan Begi (in a loud voice).* Draw your swords from your sheaths! Allow no one to move from his place. (*They are silent*). Mr. Fuchs, step forward. See, canst thou recognise among these the man who met thee in the wood?

*Fuchs.* On my eyes be it! O Diwan Begi, I will look and see. (*He begins to look at each man's face. Tarvardi turns his back to him. Fuchs touches his side.*)

*Tarvardi.* Why dost thou hold me, up servant of God?

*Fuchs.* Turn thy face this way. Why hast thou tied up thy chin?

*Tarvardi.* I have a toothache.

*Fuchs (looking at him).* Diwan Begi Aqa, this is the same man.

*Tarvardi.* Aqa, he is lying. I have been ill for three years, and for two months have been sick in bed.

*Diwan Begi.* Now it would be known. (*Pushes the cloth on his head and throws it on the ground).* What are these marks of wounds on thy face?

*Tarvardi.* Aqa, my teeth ache. I have been applied cupping-horn.

*Diwan Begi.* No, my friend. these are the marks of the bear's claws. Cossacks, bind this man's hands.

*Tarvardi (looking down to his feet).* Aqa by

دیوان بیگی—(بصوت بلند) شمشیرها از غلاف بیرون بکشید! نگذارید کسی از جایش حرکت کند! (سکوت میکنند) جناب فوق پیش بیا - به بین آدمیکه در بیشه بشما دچار شده بود میان اینها میتوانی بشناسی ؟

فوق—چشم! جناب دیوان بیگی نگاه کنم به بینم (بنا میکند یکے یکے بروے مردم نگاه کردن - تارو ردی پشت بوی میکند - فوق بیازوش میچسپد) *

تارو ردی—مرا براے چه میگیری بندهٔ خدا؟

فوق—روت را اینطرف کن - چانه ات را چرا بستهٔ ؟

تارو ردی—دندانم درد میکند *

فوق—( بروے او نگاه کرده ) آقاے دیوان بیگی این همان آدم است *

تارو ردی—آقا دروغ میگوید - من سه سال است عایل بودم دو ماه است هم ناخوش بستریم *

دیوان بیگی—الان معلوم میشود ( دستمال سرش را تکان داده میاندازد زمین ) این جاے زخمها روے تو چه چیز است ؟

تارو ردی—آقا دندانم درد میکرد - حجامت کرده ام *

دیوان بیگی—خیر عزیز من جاے ناخن خرس است - قزاقها به بندید دستهاے این را *

تارو ردی—( روے پاے او افتاده ) آقا والله من پیش ازین

Allah, I had never been out to rob before, and will never go again.

(*The Cossacks proceed to tie Tarvardi's hands)*

*Qurban M.* Oh, mercy ! Do not allow it ! I shall be ruined. I have only this son, the light of my eyes.

(*The Turkomans and women go to take Tarvardi out of the Cossacks' hands.*)

*Diwan Begi (quickly raising his pistol.* Get back ! Anyone who advances a step, I will fill his belly with smoke. *(All the Turkomans and women draw back.)*

*Diwan Begi (to the Cossacks.* Tie this man's arms. *The Cossacks tie Tarvardi's arms.*) Bayram, thou art free !

*Bayram.* Aqa, I am to blame. Hear my petition.

*Diwan Begi.* Why art thou to blame? What sayest thou ?

*Bayram.* Aqa, I instigated Tarvardi, and sent him to rob.

*Diwan Begi.* Why ?

*Bayram.* Because he would have taken my beloved out of my hand.

*Diwan Begi.* Then is this thy beloved ? *Pointing to (Parizad).*

*Bayram.* Yes, this is she. May I turn round thy head !

*Tarvardi.* Aqa, may I be a sacrifice for thy head ! They led me astray. I was a poor man and at ease. They said : "Thou art a coward !" I went out on the highway robbery for fear they should call me a coward.

هرگز بدزدی نرفته بودم بعد ازینهم دیگر هرگز نمیروم ( قزاقها میخواهند دستهاے تاوردی را به بندند ) *

مشهدی قربان — اے امان نگذارید! که هلاک میشوم - روشنی چشم همین یک پسر را دارم ( تراکمه و زنها میروند تاوردی را از دست قزاقها بگیرند ) *

دیوان بیگی — ( زود طپانچه اش را بالا کرده ) بر گردید! هر کس پا پیش بگذارد شکمش را پر دود خواهم کرد ( همه تراکمه و زنها عقب میکشند ) *

دیوان بیگی — ( بقزاقها ) ببندید بازو هاۓ این را ( قزاقها بازو هاۓ تاوردی را می بندند ) بایرام! تو آزادی *

بایرام — آقا مقصر منم - بعرض من گوش کنید *

دیوان بیگی — تو چرا مقصری؟ چه میگوئی؟

بایرام — آقا تاوردی را من یاد داده بدزدی فرستادم *

دیوان بیگی — چرا؟

بایرام — براے آنکه میخواست خاطر خواه مرا از دستم بگیرد *

دیوان بیگی — مگر خاطر خواه تو اینست؟ ( اشاره به پریزاد میکند ) *

بایرام — بلے اینست دور سرت گردم!

تاوردی — آقا قربان سرت! مرا از راه در بردند - من یک نفر آدم فقیر آرام بودم گفتند "تو ترسوئی" من هم از ترس این که بمن ترسو نگویند براه زنی رفتم *

*Diwan Begi.* Fool! If they called thee a coward, why shouldst thou cast thyself into fatal peril?

*Tarvardi.* Oh, may I turn round thee! The girl did not desire me at that time. This girl thou seest is the daughter of my uncle, and my betrothed. They said to me: "If thou dost not do some bold deed, and dost not make thyself a name, this girl will never be thy wife." I, too, went astray, and went out to rob on the highway. By destiny I met this hellish (dog-father) person's bear.

*Diwan Begi.* Bayram, thou hast done a very evil deed. But since thou hast confessed thy fault in a manly way, I pass by the crime on condition that thou wilt hereafter not do such this things. Kamaloff, ask the girl "Which of these two youths dost thou desire for thy husband?" (*The Interpreter asks the girl.*)

*Parizad* (*to Interpreter*). Represent to the Diwan Begi: "I will never go to Tarvardi. If they wish to give me to Tarvardi, I will certainly destroy myself."

*Interpreter* (*to the Diwan Begi*). The girl does not desire Tarvardi

*Diwan Begi.* Then it seems she wishes to go to Bayram. Mashhadi Qurban, withdraw thy hand from this girl. Let her go to Bayram. It is clear that the youth is clever. I, too, will make him one of my own policemen. He will be useful to you as well.

دیوان بیگی—احمق! اگر بتو ترسو میگفتند چه میشد که خودت را بمهلکه انداختی ؟

تار وردی—آ دورت بگردم! آن وقت دختره مرا نمیخواست- این دختر را که می بینی دختر عمو و نامزد من است- بمن گفتند "اگر بهادری نکنی اسم در نیآری هرگز این دختر بتو زن نخواهد شد" من هم از جا در رفته براه زنی رفتم - از قضا بخرس پدر سگ صاحب دچار شدم *

دیون بیگی—بایرام! تو بسیار بدکاری کردهٔ- اما چون بمردانگی بتقصیر خود اقرار آوردی از گناه تو میگذرم بشرطیکه من بعد ازین کارها نکنی - کمالوف! از دختره بپرس "ازین دو تا جوان کدام یکی را میخواهی شوهر کنی ؟" (مترجم از دختر میپرسد) *

پریزاد—( بمترجم) بدیوان بیگی عرض کن "من هرگز بتاروردی نمیروم اگر بخواهند مرا بتاروردی بدهند بیشک خودم را هلاک میکنم" *

مترجم—( بدیوان بیگی ) دختر تاروردی را نمیخواهد *

دیوان بیگی—پس معلوم میشود میخواهد بدبایرام برود- مشهدی قربان! دست از این دختر بکش - بگذار برود ببایرام - پیداست که پسرهٔ زیرکیست - منهم او را یساول خود میکنم بکار شما هم میخورد *

*Qurban M.* Oh ! may I turn round thy head ! I did not wish to withdraw my hand. Would that thou wouldst release my son from this crime !

*Diwan Begi* (*turning to Fuchs*). Mr. Fuchs, art thou willing to cut the matter short by a compromise ?

*Fuchs.* What kind of comprise, Sir ?

*Diwan Begi.* That is, that thou shouldst take money, and withdraw thy hand from this youth.

*Fuchs.* Take money and withdraw my hand ? On my eyes, Aqa, Diwan Begi, I agree to take money. I shall be very content to take money.

*Diwan Begi* (*to Mashhadi Qurban*). Mashhadi, thy son is in fault. I cannot all at once hush up this affair, but after thou hast satisfied this Austrian, I hope that on one excuse the officers of Government may pardon Tarvardi. Without doubt he will be pardoned.

*Tarvardi.* Aqa, on what excuse do you rely?

*Diwan Begi.* I will write that this affair has been brought about through folly.

*Tarvardi.* Yes, Aqa, (*saluting him*), so it is. May I go round thy head. !

*Diwan Begi.* O people, for the present this will be an example to you. Again, it is time for you to be changed, for you are not wild men. It is

مشهدی‌قربان — آ دور سرت گردم! نخواستم دست کشیدم - کاش که پسر مرا ازین خطا برهانی!

دیوان بیگی — ( رو بفوق کرده) جناب فوق! راضی هستی این عمل را بصلح کوتاه کنی؟

فوق — چه طور صلح آقا؟

دیوان بیگی — یعنی پول بگیری ازین پسره دست بکشی *

فوق — پول بگیرم دست بکشم؟ چشم آقاے دیوان بیگی به پول گرفتن راضیم - بسیار خوشنود هم میشوم که پول بگیرم *

دیوان بیگی — ( بمشهدی قربان) مشهدی! پسر تو مقصر است - من نمیتوانم این عمل را بالمره بپوشانم اما پس از آنکه این نمسه را تو راضی کردی بیک بهانه از آمناے دولت توقع توانم کرد که تاروردی را ببخشند - بیشک بخشیده میشود *

تاروردی — آقا بچه بهانه توقع خواهید کرد؟

دیوان بیگی — مینویسم از احمقی این عمل از او سرزده است *

تاروردی — ( تعظیم کرده ) بلے آقا چنین است - دورت بگردم!

دیوان بیگی — اے جماعت الحال براے شما عبرت باشد - دیگر وقتیست منتقل بشوید بر اینکه شما مرد

shameful for you to go after such deeds. To have been so far covetous and given to robbery and crime is enough. Do you know at all what benefits the Russian rule has conferred on you, and from what kind of misfortunes it protects you? It is necessary that you should acknowledge your chief, that you should perform your duties towards a benefactor and always be subject to his rule. Learn the customs of service and the ways of humanity. Do you not hear how those who dot not rob or commit crime, and are employed in trade and commerce, lead happy and contented lives?

وحشی نیستید - از شما قباحت دارد پی کارهاے بلند بشوید اینقدر حریص و راغب دزدی و دلگی شدن بس است - هیچ میدانید دولت روس چه خوبیها بشما کرده و شما را از چه نوع بلا ها محافظت میکند؟ بر شما لازم است که بزرگ خود تانرا بشناسید - حق ولی نعمتی او را بجا بیاورید - همیشه بامر و نهی او مطیع بشوید - رسوم بندگی و آداب انسانیت را یاد بگیرید - مگر نمیشنوید کسانی که دزدی و دلگی نمیکنند و بصنعت و تجارت مشغولند چه قدر آسوده و خوش گذران هستند؟

## THE PLOT.

In this drama, the scene is laid in the Caucasus provinces soon after their annexation by Russia, where Tartar peasantry (let the Russian Government do what it will) appear not yet to have been weaned from their old habits of brigandage. In short it is the story of a young man named Bayram who is passionately in love with a girl named Parizad and wants to marry her. On the other hand Parizad's uncle Ghulam Mashhadi under whose charge she had passed after her father's death wants her to marry his own worthless son, Tarwardi. Bayram proposes to Parizad to elope with him in order to escape from such fate. But Parizad is too gentle and good to fall in with such a proposal. Then it is finally decided to put Tarwardi out of the way by getting him into some scrape. He is given to understand that unless he does some brave act of robbery, he is no match for Parizad, Tarwardi is subsequently lured into making a robbing adventure. The mishaps which befall him by coming across with an Austrian who is travelling with performing bears amongst these people, who try to rob him and are themselves in turn set upon by the bears, give rise to extremely comical situations. Matters are ultimately set straight on appearance of the Russian official—the *Deus ex machina*—who makes them all a touching speech on the benefits effected by the Muscovite civilization. The whole thing ends happily by the marriage of the loving pair under the auspices of the Russian officer.

THE END.

حوالی 'neighbourhood' as 'از حوالی شهر' 'from he neighbourhood of the town.'

دورا دور 'around' as فوج دورا دور شهر حرکت میکنند 'the regiment is marching all round the town.'

سر 'at' as سر سفره 'at the table.'

دم 'near' as دم دروازه 'near the gate.'

VII. Conjunctions peculiar to Modern Persian :—

خلاصه 'well' 'in short'. Very common in Shah's Diary in Europe.'

اما 'but.'

بلکه 'perhaps' but not 'rather' as in old Persian.

هرگاه 'if' but not 'whenever' as in old Persian.

تاهم is now obsolete and is never used by Persians.

VIII. Interjections :—

ده literally 'give' but an expression of haste or annoyance.

آخ 'Ugh!' expressive of pain.

واے 'Woe!' alas!' expressive of sorrow.

اینک 'Lo! Here!' expressive of readiness.

حیف 'O the pity' expressive of regret.

VI. Prepositions peculiar to Modern Persian :—

توی in } for در { as توی شیشه 'in the bottle.'
اندرون inside } { as اندرون خانه 'inside the house'

روے 'on' for بر as روے میز 'on the table.'

پائین 'down' as پائین پله 'down the stairs.'

پاے 'under' for زیر as پاے منار 'under the pillar.'

غیر از 'besides' for علاوه as غیر از من کسی نمیداند بجز دو نفر دوستهاے من 'besides myself no body knows it except two of my friends.'

از لاے 'through' as گلوله از لاے نیها بشکار خورده 'the bullet hit the game through the reeds.'

پشت 'behind' as پشت پرده 'behind the curtain'

جلو at the front } of به قاطرچی بگو جلو برود یا عقب
عقب at the back }
بماند 'tell the muleteer to go in front or to keep at the back.

پهلو 'side' as پهلوے من بنشین 'sit by me'

بدون 'without' as بدون اطلاع من 'without my knowledge.'

بواسطهٔ 'on account of' as بواسطه ارتفاع کوها 'on account of the height of the mountains.'

محض 'for' as محض خاطر خانم 'for the lady's sake.'

is to substitute the Present Indicative (فعل حال) for the Present Subjunctive (مضارع) *e.g.* اگر بخان for بگوید میگوید *

The negative of the Imperative in the Classical Persian was formed by prefixing م. In speech however, ن is generally substituted, as being less forcible and therefore more polite.

The continuative Classical Imperative (امر دوامی) as میکن is now not used. Its place is taken by the ordinary Imperative with the continuation particle (هے) as پسرہ ! هے بخور 'Boy go on eating.' Some Persians consider هے vulgar. The Poet Qaani, however uses it Cf :—

هے سوخت دفتر من از اوصاف او و من
هے آب مے زدم بوسے از شعر آبدار

The Infinitive, though grammatically regarded as a noun that forms its plural like ordinary nouns, is also a verb that frequently requires the accusative with را * The following specimen of Indian Persian is faulty,

حکایت شکار کردن همائے جانور در کوه پیر پنجال با اشتهار انعام هزار روپیه *

A Persian would write :—

حکایت شکار کردن شخص همائے جانور را در کوه پیر پنجال براے انعام هزار روپیه که اشتهار شده بود *

good health,' the time is indefinite. If, however, some such words as 'up till now' be added the time becomes bounded and (ماضی مطلق) is substituted as

از روزے که اینجا آمدم تا حال خود را سلامت مے بینم *

The continuous Perfect of the Subjunctive (مے کردہ باشد) common in Abul Fazl and certain works by Indians is unknown to Persians of to-day. It appears to be a translation of (کرتا رہے)

Similarly (مے کردہ بود) 'had been doing' is a coined tense and does not occur except in Indian Persian.

The Imperfect is for civility's sake sometimes used for the Present tense; as چه مے خواستید بخورید is more civil than چه مے خواهید بخورید *

In Modern Persian the Preterite frequently occurs where in Indian Persian the Imperfect (ماضی استمراری) is used. A Persian says روزها سفر کردیم و شبها خوابیدیم while an Indian سفر مے کردیم و مے خوابیدیم * Sometimes these two forms involve a difference in meaning, as تا یک سال فارسی آموختم "I studied Persian (on and off) for a year." While تا یک سال فارسی مے آموختم "I studied Persian continuously for one year.

In conditional clauses, the modern tendency

Now a days the Present tense (فعل حال) is invariably used for the Future tense (فعل مستقبل); as for axample, باز شما را که میبینم instead of فردا به شهر مے روم * باز شما را کے خواهم دید (Cf. the English 'I am going to the city to-morrow.')

In the historical Present it is also used for the Past Indefinite (ماضی مطلق) as in *Tuzuki-i Jahangiri* به همین سال ایلچیئے شاہ ایران مے آید for آمد *

In issuing instructions, it is more civil to substitute the Present tense for all Imperative, *e.g.* آنجا مے روید و مے پرسید 'you will go there and enquire.'

Indian students generally misuse the Perfect tense (ماضی قریب) *

The distinction between the Perfect and Preterite (مطلق) is that the former refers to indefinite, and the latter to definite time.

Hence (ماضی قریب) is used of an action which, however long ago it took place, is regarded as having results which still continue.

*E.g.* حضرت محمد قرآن را از جناب خدا بما رسانیدہ است

In this sentence از وقتیکه اینجا آمدہ ام خود را سلامت مے بینم 'since I came here I find myself in

احیان times; احیاناً sometimes, at times.

حتم certain; حتماً certainly.

(*f*) Arabic adverbs irregularly formed :—

علی الاتصال continually.

الآن } at present, just now.
الحال }

عندالوقت at times.

الي الآن till now.

بالفعل anyhow, for the present.

فی الحال immediately

من بعد henceforth, hereafter.

الي يومنا هذا till this day.

لیکن possibly.

لابد necessarily.

فی الفور at once.

V. Verbs :—

There is a tendency in Modern Persian to replace the simple verbs of purely Persian origin by compound verbs often containing an Arabic noun, *e.g.* آموختن 'to learn' has been replaced by یاد گرفتن * بخشیدن 'to bestow' has been replaced by مرحمت کردن *

There are a few points in the tenses of Modern Persian that require special attention.

(*c*) Nouns used as adverbs :—

آسودگی safely.

یواشگی gently ; as آمدم یواشگی 'I came softly.'

راحت comfortably ; as راحت آمدم we came comfortably.

(*d*) Adjectives used as adverbs :—

آسوده peacefully, *e.g.* بگذاری آسوده بنشینم

در مانده helplessly, *e.g.* در مانده بشما احترام مے گذارد

سرزده suddenly *e.g.* سرزده داخل شود

ناحق wrongfully.

خوب well.

سابق formerly.

دوان دوان at a run.

(*e*) Arabic adverbs regularly formed by adding اً (an) to the nouns or adjectives :—

تقریب approach ; تقریباً 'approximately.'

فرض supposition ; فرضاً 'supposing.'

ابد eternity ; ابداً 'never.'

غالب most ; غالباً mostly.

اقل least ; اقلاً at least.

مجدد renewed ; مجدداً afresh, anew.

اول first ; اولاً firstly.

cept the last two, can follow in apposition as
لاهور شهرے است پاکیزه و تمیز و خوش خیابان و پر رونق
لاهور شهرے است پاکیزه تمیز و خوش خیابان و پر رونق or

IV. Adverbs :—

There are very few adverbs properly so called in Persian.

Their place is taken by nouns, with or without prepositions, or by adjectives. In Modern Persian there is however a tendency to use Arabic adverbs more extensively.

خیر now always means 'no' and is generally used along with نه as a particle of negation.

(*a*) Pure Adverbs :—

همیشه always ; بدبختانه unfortunately; هرگز never. همواره always ; حالا ; now ; هنوز still.

(*b*) Adverbs formed by combining nouns with prepositions :—

از حد unlimitedly.

با احتیاط carefully.

بخوبی well.

به ملاحظه heedlessly.

بے واهمه fearlessly.

بے اشتباه unerringly.

to such nouns as are never used in an adjectival sense as قدرے آں طرف تر 'a little more that way'; آسودگی ترے شوید 'you will be more at your ease.'

The diminutive termination (کاف تصغیر) can be added to adjectives just as well to nouns; as کمک 'a small amount', کمترک 'a little less'; آں طرف ترک 'a little more that way.

Two adjectives qualifying one noun may follow it either being coupled to it and together by *Izafats* or coupled together by واو thus راحت پائدار مستقیم 'permanent and real happiness, or else راحت پائدار و مستقیم *

Note however the difference between: اسپ کمیت عربی را بیار 'Bring the bay Arab horse' and کمیت اسپ و عربی را بیار 'Bring the bay and the Arab horse.'

When more than two adjectives qualify a noun and the verb be at the end, a series of *Izafats* is generally preferred excepting with the last two which have واو between them: as شخص جواد و کرم با مروت و حمیت است while the Classical usage would have, شخص جوادِ کریم و با مروت و حمیت است *

When the verb precedes adjectives, those can either be joined by واو, or else all, ex-

II. Prounouns :—

In Modern Persian Inseparable Pronouns (ضمایر متصل) are used much more extensively than the Separable Pronouns (ضمائر منفصل) *

These may in correct style be affixed to nouns, adjectives, verbs and even prepositions e.g. میکند چاه از براش. In Classical Persian it ought to be براے او *

Such Pronouns may also be used along with Reflexive Pronouns, as :—خودت نشان دادۀ *

The Relative Pronoun که has many peculiar significations in Modern Persian :—

(1) که is sometimes put elliptically for وقتیکه meaning 'when' e.g. چوب که خوردی *

(2) که is sometimes equivalent to اگر in conditional clauses, e.g. میدانی خواهر ترا که بخان بدهم *

(3) که is sometimes used to emphasize pronouns, e.g. تو که نمیدانی 'Don't you even know?

III. Adjectives :—

Now a days very often nouns are used as adjectives and as such can also be compared ; as این صندلی راحت است 'This chair is comfortable; راحت تر and راحت ترین more and most comfortable.'

The sign of comparative تر can also be added

تنزیل now means 'interest' and not 'reduction' in price in which sense تخفیف is used.

التفات now means 'understanding' and not attention as was the case in Classical Persian, e.g. ملتفت شدید means 'Do you understand me?

(c) GRAMMATICAL PECULIARITIES.

1. Nouns :—

The plural in Classical Persian was formed by adding ان to animate and ها to inanimate objects. In Modern Persian, the plural in ان is almost obsolete and ها is used for both, as سرباز pl. سرباز ها, زن pl. زنہا. Pronouns can also be put in plural number to convey a more extended meaning as شما ها 'you all', مایان گنہگاران 'we all sinners.'

The sign of plurality is sometimes equivalent to the definite article, as for example دستۂ مقلدی 'a band of players' but دستۂ مقلدان 'the band of players'.

Note the following irregular formations:

بچہ سگہا 'puppies;' سیخ کبابہا 'spitted kababs' تخم مرغہا 'eggs'. The correct forms بچہہاے سگ; سیخہاے کباب and تخمہاے مرغ are rarely used.

چنگال now also means 'a fork.'

نقره is now used for 'silver' while the old word سیم means 'a wire,' especially telegraphic.

امضا means 'a signature'

مجسمه means 'a statue.'

عکس now means 'a photograph and not simply 'a reflection.'

تدارک now means 'preparation' as well as 'remedy, reparation.'

کبریت at present means 'lucifer matches' as well as sulphur.

تنخواه now means 'good' and not 'pay' as even now in India.

باکه always means 'perhaps' and not 'rather' as in Urdu.

تکلیف means 'duty' and not 'trouble' as in India in which sense زحمت is used.

دل now means not only 'heart' but also 'stomach.'

هرگاه is at present equivalent to 'if' and not to 'whenever' as formerly.

چنانچه is 'so that' or 'if' but never accordingly' as in India.

تمیز means 'clean' as well as 'discretion' but تمییز only 'discretion.'

ملت now means 'a nation' and not simply 'a creed or a religious body, and in this sense it is opposed to دولت 'government.'

شیر now also means 'a water-tap.'

آب ریز now means 'a water-closet.'

تقلید now means to imitate and not simply to follow.

صدا کردن is used in the sense of calling a person and not to make noise.

فحش دادن now means to abuse. دشنام is now more or less obsolete.

ابی means not 'watery' but 'blue in colour.'

اشتباه کردن is to make a mistake while غلط کردن is used in the senses of 'to err excessively.'

پیدا شدن means 'to appear,' to come to hand' and not 'to be born' as formely.

نظامی means 'police' and not simply 'administrative.'

امتیاز means 'concession' as well as 'distinction.'

ناخوشی now means 'ill' and *not* 'displeased' for which ناخوشنود is now used.

تذکره now means 'a passport' as well as 'a memorial.'

روزنامه now means 'a journal' as well as 'a diary.'

پنجره (pronounced *panjareh*) 'a window that will not open out while دریچه is one that opens.'

II. The following are among some of the most important words that have acquired a new signification:—

تخم now means 'an egg' as well as 'a seed."

حجام now means 'a cupper' and not 'a barber' in which sence دلاک is now used.

تعمیر now means 'to repair' and not 'to build.'

دعا now means 'a charm' and not simply 'prayer.'

اجارہ now means 'to give on rent' as well as to hold a monoply.

تیغ now means 'a razor' as well as 'a sword.'

ساعت now means 'a watch' as well as 'an hour.'

عقرب now means a 'watch hand,' and not only a scorpion.

دماغ now means 'a nose' and not simply 'a brain.'

چادر now means 'a tent' as well as 'a mantle.'

صحبت now means 'conversation' and not simply 'company.'

(b) *Russian.*

درشکه means 'a drosky' i.e. a low four-wheeled carriage.

کالسکه means 'a carriage' (*Rus.* Kareta).

گورناطور means 'a governor' (*Rus.* Goobernatur.)

نچالنک means 'a district officer.' (*Rus.* Nachalnick.)

(c) *Italian.*

اسکله means 'landing-place.' (*It.* Scala.)

منات means 'Russian rouble.' (*It.* Moneta).

بانک means 'bank' (*It.* Banca.)

اروپا means 'Europe' (*It.* Europe.)

(d) *Turkish.*

اطاق means 'a room, a chamber.'

یورت means 'an apartment.'

قراول means 'a constable.'

دستاق means 'a prison.'

قشنگ means 'handsome, elegant, nice.'

سنجاق means 'a pin, a flag.'

گمرگ means 'custom-duties.'

یوز باشی means 'a commander of 100 men' (In Turkish یوز mean 100 and باشی head).

ینگی دنیا means 'New World *i.e.* America.

پی با means 'Holland.' (*Fr.* Pays-Bas lit. Low countries.)

کابینه *means 'Cabinet.'* (*Fr.* Cabinet.)

تیا تر means 'Theatre.' (*Fr.* Theatre.)

اود سلس means 'Soda water.' (*Fr.* Eau-de-Seltz.)

لوژ means 'box in theatre.' (*Fr.* Loge.)

دفیله means 'march past.' (*Fr.* Defile.)

کوک دوبوا means 'wood-cock.' (*Fr.* Coq-de bois.)

سنا means 'Senate.' (*Fr.* Senat.)

سالدات means 'Soldier.' (*Fr.* Soldat.)

پرنس دوگال means 'Prince of Wales.' (*Fr.* Prince-de-Galles.)

اکوسی means 'Scotch.' (*Fr.* Ecossais.)

موزیک pl. موزی کان means 'musical band.' (*Fr.* Musique.)

المان means 'Germany.' (*Fr.* Allemagne).

بالکون means 'balcony.' (*Fr.* Balcon.)

موزه means 'Museum.' (*Fr.* Musee.)

اتازونی means 'United State of America.' (*Fr* Etats-Unis.)

اکول means 'School.' (*Fr. ecole.*)

(a) *French.*

سیب زمینی means 'potato.' (*Fr.* Pomme-de-terre *lit.* the apple of earth).

مبل means 'furniture.' (*Fr.* Meuble).

تمبرپست means 'Postage-stamp.' (*Fr.* Timbre-poste.)

نمرہ means 'number' (*Fr.* Numero).

واگون means 'Waggon' (*Fr.* Wagon.)

راہ اهن means 'railway' (*Fr.* Chemin-de-Fer lit., road of iron.)

ماشین means 'machine' (*Fr.* machine.)

بلیت means 'ticket' (*Fr.* Billet).

قونسل means 'consul' (*Fr.* Consul).

گاز means 'gas', (*Fr.* Gaz).

گار means 'station' (*Fr.* Gare.)

اتا مازور means 'staff' (*Fr.* Etat-Eajor).

سوپر means 'supper.' (*Fr.* Souper.)

کاپتان means 'captain' (*Fr.* Capitaine.)

قومندان means 'commandant' (*Fr.* Command ant.)

آدرس means 'address.' (*Fr.* Adresse.)

پاکت means 'parcel.' (*Fr.* Paquet,)

ملیون means 'million.' (*Fr.* Million.)

گم استیک means 'India-rubber.' (*Fr.* Gomme elastique.)

"Izafat" by Persian whereas Indian retain it:—

مادر زن is pronounced *Madar Zan.*
مادر شوهر is pronounced *Madar Shuhar.*
سر شیر is pronounced *Sar shir.*
سر قلیان is pronounced *Sar-qalyan.*
سر انگشت is pronounced *Sar-angusht.*

*Note:*—Sometimes omission or insertion of an *Izafat* introduces a difference in meaning as:—

گل انار (*gul-i-anar*) means "pomegranate blosson" گل انار (*yul anar*) means "sour cherry" a kind of flower.

پسر بزاز (*pisar-i-bazzaz*) means the "son of a cloth merchant" but پسر بزاز (*pisar bazzaz*) "a young cloth merchant."

بچهٔ شتر (*bachcha-i-shutar*) means "the young of a camel" but بچه شتر means "a young camel"

(a) NEOLOGISM IN PERSIAN

By neologism is meant that element in a language which consists of either the new words naturalised from a foreign source, or the old words used in a new sense. Let us first mention the words borrowed by Modern Persian from foreign sources:—

Final silent h (هاے مختفی) is always pronounced like *e* in met, and never like *a* in dark as in India; i. e. مردہ is somewhat like *murdey* and not like *murdah.*

In triliteral words (i. e. having three letters) when the second letter is quiescent, great care must be taken to observe the جزم. Words like فکر *(fikr)* and عقل *(aql)* must not be pronounced "*fikar*" and "*aqal*" as is generally the case in India.

The pronounciation of the letter ع when it is the final of a triliteral word deserves special attention on the part of Indian students. The words like جمع and شرع should be pronounced as *jam'* and *shar'* but never as *jama'* and *shara'*. The letter واو is pronounced as *v* by Persians and not as *w* which is the case in India. Hence اول is "*avval*" and not "*awwal.*"

The following are pronounced with an "Izafat" by Persians whereas Indians omit it:—

عمر خیام is pronounced *'Umar-i-Khayyam.*

بہرام گور is pronounced *Bahram-i-Gur.*

عیسیٰ مریم is pronounced *'Isay-i-Maram.*

غیر آباد is pronounced *Ghair-i-Abad.*

گور خر is pronounced *Gur-i-Khur.*

The following are prononnced without an

In the same way یاے had three distinct sounds i. e.

Long as in تیر equivalent to *ee* in feet.
Open as in سیر equivalent to *a* in fate.
Round as in سیر equivalent to *a* in fat.

Here also the middle sound of یاے has now disappeared and therefore we ought to pronounce میز and تیز respectively as *meez* and *teez.*

The next point worth remembering is that there is no نون غنہ or nasal sound of the final ن in Modern Persian. As for example the final نون of چنان and چنین is not to be pronounced as the nasal *n* which is so marked a feature of French but just as *chunin* and *chunan* would be in English.

Beside these there are certain other minor variations in pronounciation. *Alif* though usually pronounced as in India, has often before م and ن the sound of و. The words دکان and نان are generally pronounced as دکون and نون* Similarly the words بام meaning "roof" and شام meaning "evening meal" would be respectively pronounced بوم and شوم.

In India letters moved with فتحہ have the uniform sound of *u* in *must* as in the words مرد and کرد but Persians now-a-days pronounced them as *merd* and *kerd,* something like *a* in mare or better still like *e* in French word mére.

age as it is now spoken and written. These may be classified as follows :—

(*a*) The peculiarities of pronounciation.

(*b*) The new words which have been borrowed from various foreign languages of Europe and Asia, as well as the words that have undergone a change in their meaning since the Classical Period.

(*c*) The peculiarities in grammatical structure.

### (a) Pronounciation.

In this connection the most important point to remember is that there is no distinction of معروف and مجہول in Modern Persian. In the classical period the letter واو possessed three different sounds i. e.

Long as in نور equivalent to *oo* in *moon*.

Open as in زور equivalent to *o* in *more*.

Round as in در equivalent to *o* in *mock*.

As this middle sound of واو did not exist in Arabic, in Persian grammar which was based on that of Arabic it received the name of مجہول i. e. unknown, but now it has assimilated itself to معروف sound of واو and hence زور and کور are pronounced respectively as *zoor* and *koor*.

masterpieces of European Dramatists have been translated. The most notable among these are Moliere's *Le Misanthrope* translated from the French into Persian verse and his *Le Medecin Malgre lui* (طبیب اجباری) into prose.[1] From the above discussion, it must have been made abundantly clear that dramatic art, in the Europeans sense of the word, is a comparatively recent phenomenon in Persian Literature.

## III. The Peculiarities of Modern Persian.

The indigenous Persian scholars of India, whose studies are mostly confined to the classics and to poetic exercises, have followed none of the development of the modern language. This Indian Persian may be looked upon as a petrification of the old classical language no longer in vogue in Persian itself. Although it is perfectly true, as has been pointed out by Professor Browne,[2] that Persian language has changed less in the last thousand years than English has changed in the last three centuries, yet the Persian of to-day is characterised by certain peculiarities, a proper study of which is assential for a thorough understandidg of the langu-

1. *Vide* Prof. Browne's "Press and Poetry of Modern Persia" p. 162.

2. *Vide* Browne's Literary History of Persia Vol. II p. 2.

the restraints of conventionality in thought and style. Once this is attained, a brilliant career may be predicted for the Persian Drama and there is no reason to doubt that Persian genius will also give its Corneilles and Racines to the world. But in order to usher in this Renaissance, among other things; the great classical models of Europe and Asia will have to be first critically studied and assimilated. It is sad to reflect however, that as far as the Persian tragedy is concerned, it has remained wholly outside the pale of modern influences. While on the other hand, it may be said that Persian comedy of to-day is entirely a modern creation. It was on the 24th October 1829 that the first Persian comedy was acted in Teheran.[1] This play which still exists in manuscript and bears the title of انعام زن (*Inam-i-Zan*), and was most probably an imitation of some Russian drama. The next step was the translation of six Turkish plays as we have already seen. In the neighbouring province of the Trans-Caucasia there is at present a very strong movement for the cultivation of native drama. There is hardly any town of importance which does not possess a Dramatic Society where plays are staged by the Muslim actors[2]. In Persia itself some of the

1. See the Catalogue of Persian MSS. in Berlin Library Pertsch No. 37.

2. Vide Bouvat in "Revue du Monde Musalman" Vol. I, p. 266.

able in a great measure to the fact that the dramatic art is still in its infancy in Persia. We have to bear in mind that the present form of the *T'aziyas* is the result of a comparatively recent evolution which is still going on. It would therefore be a great mistake to look upon them as the finished product of the dramatic genius of Persia. We must rather look upon this dramatic movement only as one of the manifestations of the Persian mind seeking to emancipate itself from a foreign culture imposed on it by the Arabs. It was during the reign of the Safawids (A. D. 1502-1736) who made *Shiaism* the state religion of Persia, that the dramatic representation of the tragic events of Karbala first took shape. Before this the *Taziyas* were only songs or elegies composed in honour of the Martyred Imams, and were occasionally chanted by persons actually representing them. Bust just as the Greek Tragedy was developed out of the choric songs sung in honour of Dioniysus, by a process of detachment of the dialogue from the chorus of which it was only a secondary overgrowth and by its gradually becoming the substance of the drama[1], so the Persian Tragedy has now come to be a series of dramatic scenes which is still in a somewhat nebulous condition. The path one would fain see the future dramatist of Persia tread is that of the search for a greater freedom from

1. Vide Haig's Tragic Drama of the Greeks p. 19.

the Greeks transported the hearer out of himself and away from the present. It carried him back towards the origin of our race, up nearer to the Providence and the presence of the gods, and on towards the retributions of another world.[1] Every student of Persian history from Chardin, Renan, Gobineau, Benjamin, and Browne onwards has equally borne testimony to the soul-moving quality of Persian tragedy. A cold-blooded modern critic may miss the note of ethical sublimity that lies hidden underneath a crude exterior, and may even stigmatize such scenes as 'wallowing naked in the pathetic,' but Matthew Arnold, who was not only a critic but also a poet could rise to a proper appreciation of it when he wrote, 'It is a long way from Kerbala to Calvary, but the sufferers of Kerbala hold aloft to the eyes of millions of our race, the lesson so loved by the sufferer of Calvary."[2]

Then while claiming for the *T'aziyas* of Persia a profound earnestness of religious feeling and a certain degree of moral impressiveness, we have to admit that they are lacking on the æsthetic side. There is nothing in them of that graceful harmony of structure and that due sense of proportion, which are so much in evidence in the Greek Tragedy. This is, no doubt account-

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1. Quoted from Sumichrast's edition of Racine's *Athalie* p. xxx (introduction).

2. Vide Matthew Arnald's "Essays in Criticism" First Series p. 268.

in directness and comprehensiveness, with the Sermon on the Mount: nothing plain and charity-breathing as the brief parable of the Prodigal Son"[1]. We venture to think this ungenerous criticism of so high an authority as Sir Frederic undoubtedly is, to be based on a total misconception as to the true aim and scope of tragedy. In a famous passage of his *Poetics* Aristotle lays down that the chief end of tragedy is to purify and regulate the passions.[2] Accepting this view of the case, it would be idle to deny the *Taziyas* of Persia such an aim. It is true that the Persian *T'aziya* is not a tragedy on the classical models of Europe, but there is something grim, sombre, tremendous and awe-inspiring in it which cannot fail to stir the very inmost of our beings. Professor Tylor of America, in his *Theology of the Greek Poets* says, "Tragedy in its very nature, as conceived by

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1. Vide his Introduction to Dr. Will's edition of Morier's Haji Baba, p. xvii.

2. Vide Poetica, vi 2. Where Aristotle defines tragedy as "imitation of an action that is serious, complete, and of a certain magnitude........through pity and fear effecting the proper purgation of these emotions." This has been admirably explained by Butcher as meaning that the witnessing of a tragedy rouses in the spectator emotions of fear and pity which expel those same emotions that are lying latent within himself, while i.e. the pleasurable calm which follows when the passion in spent, an emotional cure has been wrought. See S. H. Butcher's edition of Aristotle's Poetics Chap. VI.

"you who have such fine theatres, why do you seek out those works, the products of an art yet in its infancy?" It is because that in literature sincerity counts for everything. *The most imperfect expression of a deep sentiment outweighs the most skilful artifices designed to amuse the blasé audience.*"[1] This is a very high praise indeed but one that carries its own limitation with it. It is only the absence of a real *technique* behind these *Taziyas*, that would stand in the way of their being recognised as a perfect piece of dramatic art, while the vulgarity of style in which they are conceived would deny them a place in serious literature. On the other hand it would be a grave injustice to maintain with Sir Frederic Goldsmid that there is not much of ethical value in them. Speaking on the point he says. "The religious drama of Persia as it is called, is mainly, "a recital of the woes of Hasan and Husayn[2] the sons of Ali and Fatima (daughter of the Prophet) and, while earnestly inviting attention to the sufferings of these heroes of primitive Islam has little or nothing to impart in the way of practical instruction concerning the spectator himself. As a lesson of true morality there is, throughout the whole narrative, nothing to correspond,

1. Earnest Renan's "Studies in Religious History." p. 948.

2. See Sir Lewis Pelly's Preface to the Miracle Plays of Hasan and Husayn (Allen).

mystery-play which is essentially a series of *Taziyas*, is crude but effective, gaining strength from the very popularity and vulgarism of its style. Its length is prodigious, and the unities of time, place and even action are set at defiance. The author of the play as a whole or of its parts is unknown, and it is doubtless a product of the people, revised and altered according to need by those who act it, rather than a definite dramatic work[1]. As an independently developed Passion-Play, wholly untouched by non-Persian influences, the religious drama of Persia is one of the most remarkable creations of the popular stage. The profound French thinker, Ernest Renan speaking of these *T'aziyas* observes "In my opinion, none of the mysteries of the Middle Ages have been written with such breadth of sentiment and such passion. The fecundity of imagination which the authors of Persian drama have enlisted in the service of the ardent passions is indeed surprising. Shakespeare himself would have been charmed with those *mysteries* and would have recognised his kindred by profound thrilling, sweeping something which overwhelms the poles of existence, and must strangely act upon the nerves. It appears that Persians who know a little of Europe, are astonished at the interest the *Taziyas* possess for us. "What!" say they,

1. Vide Ethe's criticism in Grundriss der Iranischen Philologie Vol. II, p. 316.

Imam Husayn the younger brother was most ruthlessly slain on the bloody fields of Karbala on the 10th Oct 680 A. D. by the followers of al-Yazid.[1]

The Persians who are Shias by creed, regard the Imams as their national heroes and have adopted them as "the Martyrs of the Faith." They commemorate their death annually during the first ten days of the month of al-Muharram. Not only at the Royal theatre in Teheran, but also in each house that can afford it, there is given a dramatic representation of this tragic event. The actors of the drama are not especially trained for the purpose, but their deep religious feeling and their regard for their performance as a sacred duty lend a power to the presentation which works the audience into a highest state of emotion and frenzy.[2] The most important of these are given on the seventh and tenth of this month, symbolizing respectively the marriage of Qasim with Fatima and the death of Imam Husayn.[3] Dramatically speaking, this

1. See Muir's 'Caliphate' p. 310, edited by Weir (1915) Muir is not disposed to believe in the complicity of Muawiya so far as the poisoning of Imam Hasan was concerned See p. 291 of the above work.

2. For the best account of Taziya see p. 363 et seqq of "Persia and Persians" by Benjamin.

3. This piece has been translated into French by M. de Gobineau in his work entitled "Religions et Philosophies dans l' Asie Centrale" (pp. 405-437) under the title "Les Noces 'de Kassem.'

The comedies are for the most part, improvised by the *lutis*[1] or itinerant buffoons. Devoid as these performances are of any literary qualities and as such can offer little or no interest to a cultivated audience, they are nevertheless, rich in elements of certain kind of racy humour that is characteristic of the Persian people. On the other hand, it must be admitted that there are many things in them that are either indecent or even positively immoral. At best this *Tamasha* of Persia can be classed among the most primitive form of comedy in existence with its rough jests and horseplay, its topics of a somewhat questionable character and its scanty plot. It is very different, however, with the *Taziya* which is the most striking mystery-play of the entire Orient, and possesses a sway over the Shias of Persia comparable with that of the Passion-Play of Oberammergau over Christians.[2] The individual pieces are comparatively short, and are concerned entirely with religious subjects, especially with the martyrdom of the Imams Hasan and Husayn, the grandsons of the Prophet of Islam. It is a well-known fact that both of these brothers met with violent death at the hands of their enemies. Imam Hasan the elder brother was poisoned by his own wife at the instigation of Mu'awiya, while

1. *Luti* means a rough or a street vagabond.

2. *Vide* Prof. Browne's, "A Year Amongst the Persians." p. 551.

ters in Persia[1]. Sir John Malcolm, in his admirable. "History of Persia," gives a vivid description of these narrators of stories and reciters of verses. One cannot do better than quote his own words, "They sometimes display so extraordinary a skill and such varied powers, that we can hardly believe, while we look on their altered countenances and listen to their changed tones, that it is the same person who at one moment tells a plain narrative in his natural voice, then speaks in the hoarse and angry tones of offended authority, and next subdues the passion he has excited, by the softest sounds of feminine tenderness"[2]. These stories, whatever be their intrinsic worth, cannot, however, deserve the name of drama and till recently had never been committed to writing.[3] There are besides these, two classes of Persian plays which are of purely indigenous character. The native Persian drama, then may be divided into comedies (*tamasha*) and mysteries (*taziya*, lit. consolation, condolence).

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1. Such story tellers are also to be met with in Arabia, Turkey, Egypt and even India, specially in Delhi, where at present is living a famous representative of his race in the person of........

2. See Malcom's History of Persia Vol. II p. 553 (edition of 1915). Cf. also Azad's Sakhundani Pars p. 158.

3. A few of such stories have been taken down as recited by Lt. Col. Phillott. See Memoirs of Asiatic Society of Bengal. Vol. I. pp. 375-412 (tirage apart).

beyond the rudimentary stage of a dialogue as represented by the *Maqamat*[1] or simply story-telling both of which passed from the Arabs to the Persians. In Persia where the people are passionately fond of listening to professional story-tellers, the stories mainly take the place of drama. These *Qissa Khawans*, as they are called in Persia, are a great educating factor in a country which is not yet blessed with a cheap press and a regular stage, and where education is in a backward state. They perform, to a great extent the double function of a novelist and a dramatist. Indeed from their more ready access to the poorer classes, they may be said to come nearer to the school master. Moving about from town to town, and from province to province, they contribute in no small degree to the diffusion of education and to the growth of intelligence resulting therefrom; and from their ample stock of choice phrases and expressions, to a greater flow of language in the people who have the benefit of their services. Hence the almost marvellous fluency of tongue and nimbleness of wit of Persians as a nation; for the professional story-tellers have their headquar-

1. Maqama in Arabic mean 'a place of standing' hence, an assembly where people stand listening to the speaker. The best works are Maqamati Hariri in Arabic and Maqamati Hamidi in Persian. See Nicholson's Literary History of the Arabs, p. 328.

(ii) *The Romance*, which is a comedy turning on family affection, in which quarrels are healed, and the lost are found again, such as Shakespear's *Tempest*.

(iii) *The Tragi-Comedy* is one in which the nature of the story and the treatment, though not the final issue are nearer tragedy, as for example Shakespeare's *Merchant of Venice*.

(iv) *The Comedy of Manners*, which is an attempt to reflect the society of the day as the author sees it, or thinks he sees it. Nearly all the comedies of Moliere belong to this class as also the *Khirs-i-Duzd Afgan Vazir-i-Lankaran* and Jijak Ali Shah by Bihruz.

(c) Histories which are tragedies or comedies in which the story is based on historical facts as Shakespeare's *Richard* III. Tennyson's *Queen Mary* and the *Taziyas of Persia*.

Without going into fruitless discussions as to whether the dramatic art existed in Persia even in Achaemenian times, as Dozy seems disposed to believe,[1] we might safely assert that the extant drama of Persia is both scanty and late, no doubt due in a great measure to the influence of the Arabs among whom like other Semitic races, the art of Drama never developed

1. Cf. Dozy's "Essai sur l'histoire d'Islamisme." p. 157.

## II.—The Origin of Persian Drama.

Before proceeding to give a history of the origin and development of the Persian drama; it is necessary to say something in general concerning the modern conception of the dramatic art and its various forms. The chief characteristic of this branch of literature is that in it, the author speaks not in his own person, but in the person of the actors and the tale is not narrated but represented in action. Drama may be divided into three different classes:—

(*a*) Tragedy, which represents a reversal of fortune, the working out of the moral law through suffering caused by sin and error, such as for example Shakespeare's *King Lear*, Racine's *Athalie* and Rustam and Suhrab by Kazim Zadeh.

(*b*) Comedy (derived from Greek *komos* a revel) is a kind of drama which is opposed to Tragedy, as being intended to cause laughter rather than tears, and to reflect actual ordinary life rather than exceptional incidents. It is further subdivided into:—

(*i*) *The Farce*, which is a light form of comedy, with little or no plot, and a lively and even boisterous manner. It exaggerates and at the same time degrades the comic appeal by introducing vulgar action and speech, practical jokes, excessive play on words and the like. (*Saintsbury*).

tion and hypocrisy, oppression, and extortion on the part of native magnates and officials. As nothing is ever heard of them in intelligences reaching us from time to time from Persia. it is presumed that, if the plays were at any time performed in that country, the performance must have been tentative, or in obscure places only; but it is more than probable that however popular, they would not be suffered to retain their place on the boards of any local theatre, if indeed such an institution be shown to have a habitation at all. The attack upon conventional maladministration would be too manifest, and the abuse of power by individuals would be too distinctly held up to reprobation to meet with encouragement from those who are practically the object of the ridicule and satire of the socially aggressive dramatist. Then again, there would be risk of giving offence to the class which professes religion or learning, among whose members are many who are literally professors only, and have no claim to sanctity or scholarship in fact. If these and the state officials could be persuaded to stand aside, and let the plays as they are now published, or in any modified form, be acted before the lower orders or less sophisticated of the people there is no knowing what good seeds might be sown. This question deserves the consideration of well-wishers of Persia, irrespective of governments."

indigenous authors or those translated from European languages will be staged."[1]

While it is highly gratifying to learn this, it is a pity that so far as Persia itself is concerned, the practical utility of performing these comedies should not have yet dawned upon the public mind. It is doubtful if it has ever been seriously suggested in Persia, that this new dramatic literature might be made the means of effecting in that country a national and patriotic movement, culminating in wholesale religious and social reform. In this connection it will be interesting to quote the pregnant remarks of Sir Frederic Goldsmid who is regarded as a very high authority on all matters relating to Persia. Writing in 1896, he expressed himself on this subject thus: (*Vide* Introdution to Haji Baba by Wills p. xviii).

"Some twenty years ago there was lithographed in Tehran, a small thick volume containing six plays and a dramatic narrative, by Mirza Fath Ali an *employe* of the Russian Government. These had been translated into Persian from the Azeri-Turki dialect, by Mirza Jafar of Qaraja Dagh. Smart, farcical and broad, without any special literary merit, they supply excellent material for students of colloquial Persian, but more than all are they to be commended for the unflinching exposure of preten-

1. *Vide.* Journal Asiatique 1904, p. 250.

presented on the stage.[1] The original Turkish version of this drama, as we learn from a note published in the *Journal Asiatique* was performed for the first time at Tiflis on the 13th November 1903. The translation of this original note contributed to that journal by the French scholar, Lucien Bouvat runs thus—"These comedies which are of supreme interest from the point of view of language, and manners of the Muslims of the Caucasus, have received the best welcome at the hands of European scholars, but hitherto the countrymen of the author seem to have had very little liking for these curious productions. But their dislike has ceased today. After waiting for full fifty years, one of the comedies of Akhundzande, bearing the title of the "*Waziri Khani Sarab*" has been acted on the stage for the first time with complete success. Represented by Muslim actors on the 13th November 1903, at Tiflis, this *Chef-d'œuvre* of the author has produced a great enthusiasm among the people. The Musalman public of Tiflis, being encouraged by their first success have decided to have henceforth a theatre of their own, where dramas whether composed by

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1. From a note contributed by Bouvat to "Reveu du Moude Musulman" of December 1906, it appears that the play bearing the title of "Monsieur Jourdan" No. 2 of the list) was also performed, for the first time in 1902 at Erivan before a full house with great success, See p. 266 of the above Review under the note "Le theatre chez les Tartares."

and moreover discouraging from the fact that these works dealt with such topics as were lacking in general interest. Although these plays do not profess to be more than a translation from the Turkish, yet their actual study will disclose the fact that the phraseology of the dialogues is perfectly idiomatic Persian. Mirza Jafar's translation must have been performed in the most happy manner indeed, for all his proverbs and allusions are genuine growth of the native soil, and do not in the least betray their foreign origin. Among these plays, the *Vazir of Lunkuran* has been pronounced by the majority of Oriental Scholars to be the best. It may be mentioned that the original title of this play in Turkish is "the Vazir of the Khan of Sirab" (see No. 4 of above list p. v. *supra*. It appears that Mirza Jafar in his zeal to avoid all outlandish associations and give his productions a thoroughly Persian setting and atmosphere changed Sirab into Lankuran[1]. This piece is also interesting from the fact that it along with another only of the same group, should have been deemed worthy of being re-

1. It must be noted that Lankuran is a Persian town on the West coast of the Caspian Sea in the province of—Talish while Sirab is a town in the half Turkish and the half Persian province of Azarbijan situated long 47° 50′ and lat 38) at the distance of about 80 miles to the east of Tabriz on the branch telegraphic line running to Ardbil and has a Telegraph Office.

in Persia before. By using a style at once free and elegant, the Shah raised what was despised as the jargon of the common people to the dignity of a written language. All this ushered in a new movement in Persian literature and thought. Among the Pioneers of this Renascence was Mirza Jafar of Qaraja Dagh, the translator of these plays into Persian.[1] Being sadly alive to the fact that there were no comedies in Persian, it was his eager desire to introduce this new element into the literature of his country. His object in doing this was not only to afford an innocent diversion to the general public, but also to help the students of Persian both foreign and indigenous, in acquiring a mastery over the language. He greatly admired the excellent character of these Turkish plays, conspicuous as they were by the simplicity of their style, and their freedom from all the rhetorical embellishments, bombastic expressions and archaic words that were so much in vogue among the writers of his country. He dedicated the result of his labours to the posterity, and especially to the use of those children in the schools of Persia who up to that time had been forced to learn dry, antiquated books utterly unsuited to their mental capacities

1. Prof. Browne has given a complete list of works produced at the time on pp. 157-166 of his important book entitled "The Press and Poetry of Modern Persia" (Cambrige 1914). The No. of this work is 80 in the above list, See p. 160.

5. *Mard-i-Khasis* (مرد خسیس) composed in 1269 A. H.=1852 A. D. It was translated into French by L. Bouvat under the title of *l' Avare* which appeared in the *Journal Asiatique*, 1904.

6. *Murafa Wekiler* or the Persian title *Wukula-i-murafa* (وکلاے مرافعہ) composed in 1272 A. H.=1855 A. D. It was translated into English by A. Rogers, and into French by M. Cillière under the title of "*Les Procureurs*" which also appeared along with the translation of the No. 4 as *Deux Comedies Turques*.

7. *Qissa-i-Yusaf Shah* (قصۀ یوسف شاه) composed in 1273 A. H.=1856 A. D. It was published in original *Azeri* text and translated into French by L. Bouvat in the *Journal Asiatique*, (1903) under the title of *L'histoire de Yousaf Shah*.

In the year 1874 A. D. during the reign of Nasir-ud-Din Shah (1841-96) of Persia, a Persian educationist of refinement and culture, lighted upon these plays in the Turkish. It was only in the previous year (1873) that the Shah of Persia had turned from his first royal tour in Europe, of which he had himself written a most entertaining account. The publication of this work marks an epoch in the history of Modern Persia. It not only revealed a new world to the people of Persia, but also aroused their interest in the public institutions of Europe. From the literary point of view also, it created a revolution such as was never seen

1. *Mullah Ibrahim Khalil Kimiya-gar* (ملا ابراهيم خليل كيميا گر) composed in 1267 A. H.=1850 A. D. It was translated into French by Prof. Barbier de Meynard with the title of *l' Alchimiste*, and was published in the *Journal Asiatique* of January 1886.

2. *Monsieur Jourdan Hakim-i-Nabatat* (مسيو ژوردان حكيم نباتات) composed in 1267 A. H. =1850 A. D. It was translated from the Persian version into German by A. Wahrmund, (Vienna, 1889) and into English by A. Rogers, and into French from the Turki text by Lucien Bouvat (Paris 1906) in the Biblio. Orient. Elzevirienne of Leroux, vol. No. 81.

3. *Khirsi Quldar-basan* (خرس قلدور باسان) It was edited and translated into English by A. Rogers under the title of (خرس دزد افكن), and into French by Prof. Barbier de Meynard under the title of *l' Ours et le Voleurs*, and was published in the *Recueil de textes et de Traductions*, (Paris 1889).

4. *Wazir-i-Khani Serab* (وزير خان سراب) It was translated from the Persian version into English by W. H. D. Haggard and G. Le Strange, under the title of *The Vazir of Lankuran* (London 1882) and into French by M. Cilliere under the title of *Deux Comedies Turques* (Paris 1888) and into German by A. Wahrmund in the famous *Reclam Series*.[1]

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1. *Vide* Paul Horn's Geschichte der Persischen Litteratur p. 211.

only at once recognised the great educative value of drama, but also tried to convince his co-religionists, who looked upon everything foreign with the eyes of contempt and disfavour, that there was nothing in the theatrical performances of Europeans, which was repugnant either to good manners, or public morals. He very much deplored the lack of dramatic literature in his own tongue, and at times felt himself impelled to supply this deficiency by composing plays after the European models. It happened that His Excellency Waransoff, the Governor-General of the Caucasus Province, built a public theatre at Tiflis in (1266 A. H.= 1850 A. D.) which created a new interest in dramatic performances among the people. Taking advantage of this opportunity he offered to write six comedies and an historical novel in the Turki dialect of the Persian Province of Azarbaijan, which is a sort of mixture of Persian and Turkish.[1] These plays were subsequently collected and printed in a book form in 1276 (A. H.)=1859 A. D. under the title of تمثیلات (*i. e.* comedies) at Tiflis, and were dedicated by the author to his superior officer, the Field Marshal Prince Briatinski. The titles of these plays are as follows :—

1. This language known as Azeri, is really a Turkish dialect, which is spoken in Russia, in the Provinces of Trans-Caucasia, and in Persia in the Province of Azarbaijan. See Encyclopædia of Islam vol. 1st. P. 530, [*Sub voce*].

## INTRODUCTION.

### 1.—The author and his works.

Mirza Fath Ali Akhundzade (Russian form Akhundov), the author of this play was, as his very name implies, the son of a village schoolmaster. According to Professor Barbier de Meynard[1] he was originally a Tartar by race, whose ancestors had settled down at Tiflis, which is an important town in the Russian Province of Trans-Caucasia, known as Qafqaz amongst the Persians. Being a Russian subject, he took service in the Russian army, and rose to the rank of a captain. In his days Tiflis[2] which had just passed into the hands of the Russian Government was the meeting-ground of Europe and Asia. The people of Tiflis were just awakening themselves to the call of a new civilization brought at their door. Mirza Fath Ali, who was a person of refined tastes, and possessed a literary turn of mind, also felt the impact of this modern culture. In a short time he became thoroughly imbued with the Western ideas of Art and Literature. He was particularly influenced by the dramatic literature of Europe, and developed a strong fascination for the comedies of Moliere[3] and other French writers. He not

1. *Vide* Journal Asiatique. Year 1886. P. 6.
2. For an interesting account of this town, see "Travels of Nasir-ud-Din Shah to Europe in 1873." P. 241.
3. Jean Baptiste Poquelin Moliere, (1622—1673), the greatest of French comic dramatists.

study of Persian as a living language, the I
versity has recently prescribed *Khirs-i-I*
for its Intermediate Examination.

My chief object in publishing this bool
to help the University students in maki
oughly critical study of this drama, whic
may serve as a foundation for their further
Modern Persian. In the introduction I
tried to give every available information c
the author and his works, gathered from
sources many of which are quite inaccessibl
majority of our teachers of Persian. This is
by a brief sketch of the origin and develop
the Persian drama. Next I have discussed
peculiarities of the Modern Persian. Then c
plot of the play followed by a short study of
characters.

The aim of that translation is to make
struction of the original clear to the learner
to provide him with a model of style on
form his own version: in other words an att
been made to attain the mean between an
paraphrase and literal "crib."

LAHORE:
Jan. 1928.

K. M. MAITRA

# PREFACE.

of the great defects of our present system ation is its lack of practical character, and the Persian forms no exception to this general he majority of our University graduates who in mastering the intricacies of Khaqani and es of Hafiz will find it almost a hopeless task ain a decent conversation with a native of

is deplorable state of things is mainly due to t, that our students are taught Persian just as spoken and written at least two centuries ago. ersian scholars of India have scarcely ever to think, that like every other living orga- Persian language has all along been rapidly g in Persia, its real home. Of all the classical ges recognised by our Universities, Persian s living in the real sense of the word, and so we persist in ignoring this fact, our know- f Persian will continue to be antiquated and npractical. The important changes that have place of late in the domain of pronunciation, atical structure and vocabulary will have to be l if we want our knowledge of Persian to be able to any extent. In order to encourage the